THIRTY-TWO PAGES

THEATRICAL ROSTER—(SECOND INSTALMENT)

THE NEW YORK DRAMATIC MIRROR

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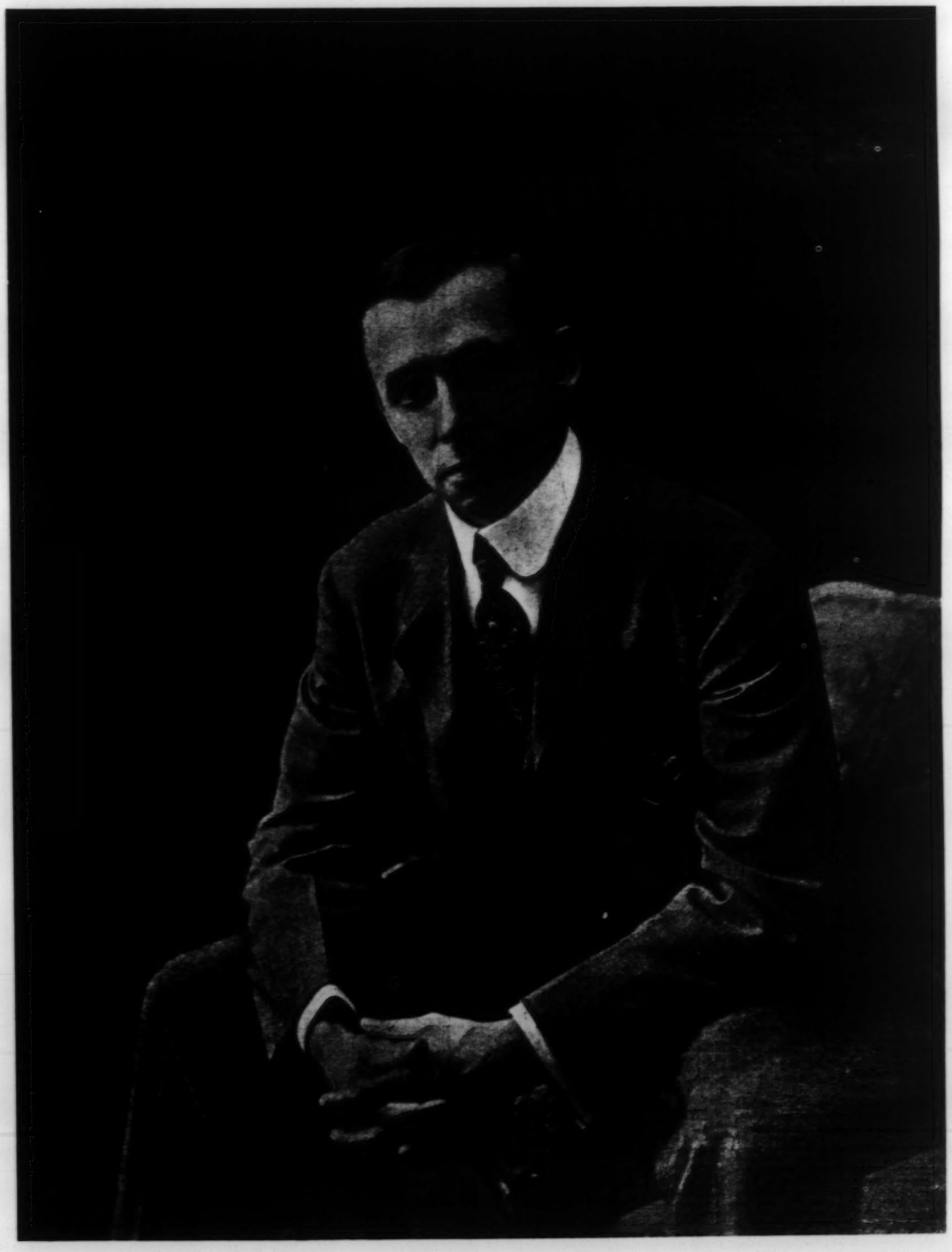

Photo by McMichael and Gro, New York.

WILLIAM COLLIER.

THE MATINEE GIRL

The season opens in a blaze of glory like the first triumphant strains of an opera. There is no slow beginning about the dramatic Winter of three-four.

Musical comedy of the very first-class holds the stage at Daly's, Collier bubbles and froths at the Bijou, James Powers smiles and sings and makes merry somewhere else, the Rogers' cavort on Broadway, and Mrs. Fiske is a veritable triumph at the Manhattan. Langtry at the Savoy is the cherry in the dramatic cocktail.

If these signs of the season are fulfilled, the Winter will be a dream of theatre gladness. The gorgeous Autumn opening will have heralded an unprecedented richness of result.

The Langtry ranks with our own Lillian as a youthful wonder, defying time and its defacing signals. She is still slim, smiling and gracefully gowned.

Her play is not a bad one; her leading man is a dream—an American actor who has studied as well as acted abroad, and has learned to wear his clothes as well as an Englishman.

But the Langtry youth is, after all, the great good thing; the maintained slimness without scrawniness into which English slimness so easily develops; curves without even the suspicion of fatness, eyes still alert with eagerness for life—hair—ah, well—of course, hair is easy these days, but, nevertheless, in the English actress we have another incontrovertible proof that the stage is, for women, the real fountain of youth.

Moreover, the Langtry is no marvel of make-up. No doubt she does it; but it doesn't show in the least, and she doesn't look artificial, or wax-dolly, for a minute.

There is the English suggestion of health, the tubby look that is independent of rouge and powder, the grace that comes from living with a purpose.

Interest in life is the great revivifier for a woman. Men age and grow gray under their interests which they make their cares, but women grow younger with some thing to make them think, feel, strive, suffer, even.

It is the deadly grind of existence, the sameness of one day to another, that takes the flame from the torch when she is a woman.

The stage, and the work of the stage, is the Lydia Pinkham remedy that cures all ills. There is the effort and the aspiration toward achievement which clears away mental microbes, and the mind, obeying the body, keeps its perfect poise.

There is no deadly inertia of satisfaction to ossify the soul and cause it to sink into the trough of completion. The idle life is the empty life, and the idle woman is always the ugly woman, no matter how pink her nails may be.

"Quiet animals," writes Frank Bostock, "are the most dangerous." Quiet pools are stagnant. Quiet lives we sigh for, some of us, but we should break out if we ever got living them.

So, girls of the stage, rejoice that you are in the harness of the gods. Whether your lot be cast in some dreary one-night stand, with rehearsals called at unearthly hours of the day and night, still be glad.

You are amid the army of the live—marching toward something, rather than like your less living sisters, sitting against a cushion contentedly munching a caramel and reading stories about things that never really happened.

One stage-struck girl sent me a grouch from Scranton, Pa., last week. Fancy Scranton, Pa.! The hotel paper on which she wrote had as a head piece a decorative pink griffen, its jaws agape, its tail reaching down the side of the sheet in a giddy spiral squirm.

It looked like something one might see on the wall paper after a purple night; it was so squirmy, fierce and horrid.

"When you see this paper, with its unfortunate heading," wrote the girl, "you will know that I am here!"

Then I found the griffen and cried for help.

Why do they put such things on note paper for Scranton, Pa.? If it were note paper for the boudoir of the devil's wife in Hades, there might be some sense in it.

It is pleasant to welcome the Three Little Maids to Daly's. Once again we have a delightful bit of musical comedy from London. Like their pickles and their ale, the brand of musical comedy they turn out is better than anything we put up on this side of the water.

Why is it? Who knows? American writers say that managers do not want fine work—either lines or music. It is difficult to understand why they should not, when one sees the pleased audience at Daly's each night—audiences that remind one, somehow, of the old Daly houses.

The new piece is pretty, dainty as a lace handkerchief, well toned, without a line or a trick in it that tends to offend the most perfect taste in the world. Such productions as this, staged and cast as this is, give one hope for the future of musical farce in America. It is not possible that the continued success of pieces of this character and high standards can fail to have its effect on the persons whose business it is to provide entertainment for the theatre-going public.

Contrast all this daintiness, charm, grace of line, and song, and sound, and color with the monstrosities that are handed out season after season, and wonder how it is that both forms of show can endure.

While the shops are woefully undecided as to the gowns that we are to wear during the Winter, and we are wondering as to the smart hats, furs and coats, the stage is already educating us 'way ahead of our own milliners and *modistes*. Several of the plays now on have given us views of the new wide skirts, the beautiful fine lace gowns that will replace the heavy lace robes of last Winter, and wonderful coats of Irish point that seem to be designed for duchesses.

American girls are dressing better than ever before, and yet they are buying less in Paris. But the stage furnishes hints thereof. And a visit to a society play matinee is better than a whole ream of fashion papers with their stiff-spined ladies in celluloid clothes.

And, wonderful to say, the stage is doing similar missionary work for men. Clothes don't amount to so much on a man unless he has learned how to wear them unconsciously. A Remington cowboy will always look handsomer and more picturesque than an Apollo in a clawhammer and a white waistcoat—principally for the reason that the Remington man is wholly unconscious of his attire, while the average man in evening dress is oppressed by his own elegance and wears a face to order, like an undertaker.

Actors have improved in their old way of too natty dressing, and Weber and Fields and the Rogers Brothers now monopolize all the really nobby vestings and pantings. Think of the days, not so long ago, when the hero entered always with the cape of an Inverness thrown carelessly over the left shoulder—showing silk lining—and an opera hat under his arm.

The good burlesques that we have had within the past half dozen years have developed our sense of the ridiculous as to stage dressing, and we should howl with joy to-day at costumes both of heroes and heroines that we took quite seriously in the old days, when stage ladies lived principally in negligees and party cloaks and men in painfully new evening clothes.

Those were the drama's dressy days; Thespia wore a frilled petticoat and the muse ran baby ribbon through her lingerie. The fancy nighties that the Camilles of the past twenty years died in would make a rattling story to-day, with photos showing how each Camille followed the prevailing fashion of the day when it came to *robes de nuit*—always painfully *decollete*, despite her bad cough.

But we of to-day know better and we have learned how immoral too much starch is; how hideous the silk linings that rustle, and how abominable the too tight fit.

We never learned these things from the fashion plates nor the wax men in tailors' shops, but rather from the stage, which, by and by, will teach us all things besides—how best to live and, perhaps, who knows, how best to die.

THE MATINEE GIRL.

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Mr. and Mrs. Richard Mansfield and Master George Gibbs Mansfield, at the Mansfield Summer Home, New London, Conn.

AN AMERICAN GIRL'S SUCCESS.

Gertrude Worden's engagement by Alfredo Donizetti to sing the principal soprano role in his new grand opera at the Theatre Verdi in Milan, of which he is the director, has caused considerable talk in musical and theatrical circles. Miss Worden is an American whose home is in Troy, N. Y., she being connected with one of the most prominent families of that place and being very popular socially. She has sung in the choir of the most prominent church there. Alfredo Donizetti, who is a grandson of Donizetti, the composer of the famous opera Lucia di Lammermoor, first heard Miss Worden sing in the studio of Giacomo Minkowsky, in New York. He predicts that her voice possesses qualities that promise to make her a second Nordica. He says further that Miss Worden's future training shall be his personal care. Miss Worden is the first American taught pupil who has ever secured a leading part in a Milan production.

ETHEL BARRYMORE A HIGH DIVER.

Ethel Barrymore, who sailed from England for New York last Wednesday on the *Oceanic*, brings with her a prize given by the Duchess of Sutherland as a token of Miss Barrymore's prowess as a high diver. Miss Barrymore dove from a height of fifty feet at an aquatic festival given by the duchess. In accomplishing her feat Miss Barrymore defeated Lady Constance Mackenzie, the champion woman swimmer of the United Kingdom.

EARL OF PAWTUCKET FOR LONDON.

Frank Curzon has purchased the English speaking rights of The Earl of Pawtucket from Kirke La Shelle, and will produce the comedy in October at the Criterion Theatre, London. Lawrence D'Orsay's part will be played by Leonard Boyne.

NATIONAL THEATRE GARDEN PARTY.

The Woman's Auxiliary Committee of the National Art Theatre Society gave a garden party, on the afternoon of Sept. 5, at the country place of Mrs. Harriet Hubbard Ayer, at Atlantic Highlands. The purpose of the affair was to awaken interest in the movement among people not directly associated with the theatrical world, and this purpose was, it would seem, well accomplished. The company that assembled on the broad, shaded lawn—decorated for the occasion with flags, bunting and Chinese lanterns—was representative of the better class of New York theatregoers, and there could be no doubt of the genuineness of the interest manifested in the work of the society.

A little stage had been built of evergreen boughs under the trees, and on it the speakers and entertainers of the afternoon appeared. Mrs. Grace Gaylor Clark had general charge of the arrangements, and Mrs. Sydney Rosenfeld, vice-chairman of the Woman's Auxiliary, presided. In an introductory address Mrs. Rosenfeld stated broadly the aims of the society and called attention to its remarkable growth during the few months of its existence. The membership now exceeds six hundred. She also announced that during the Winter a series of lectures on the endowed theatres of Europe would be given in New York under the auspices of the society, and that plans were being laid for a large reception that, according to expectations, will be attended by a large number of persons notable in artistic, financial and social circles.

The President of the society, J. I. C. Clarke, who but lately returned from a long stay in Europe, was the principal speaker of the afternoon. He made a stirring address in which he set forth the patriotic, moral and educational aims of the society. "The American theatre is too dependent upon foreign sources for its artistic inspirations," he said. "A hundred years ago and more the American people threw off the shackles of foreign dominion and their great, glorious, individual growth began. The National Art Theatre Society must now declare the independence of American art and take the theatre from under the dominion of foreign ideals and foreign ideas. The theatre must be lifted into an atmosphere that is national and virile and must be vitalized with the spirit of America. Then the American theatre will be the home, the temple and the school of a truly national art.

"The National Art Theatre will be educational, since it will give the public a standard of comparison that does not exist to-day. The young playwright will profit particularly by this. It will give him inspiration. The average theatregoer will profit by it, since it will enable him to fix a border-line between what is worthy and what is not worthy. We are told that art and morality have no kinship; but art must be the sister of morality or it fades and passes away.

"There are in America a score of wealthy men who might easily endow a theatre, but our theatre is to be endowed by the public—the members of the society. And with the large membership that we will undoubtedly have we will create an audience that will ever demand the best in art."

Sydney Rosenfeld, Secretary of the society, who was the next speaker, began his address in his characteristic witty fashion, but presently grew serious in pleading the cause of the organization. "Some people have insinuated that we are or shall become Ibsenites," he said; "but truly we shall be so only in the matter of hair. We shall aim to be serious without being dull; humorous without being inane. Our theatre will be a school for managers, a conservatory for actors and a kindergarten for audiences. The National Art Theatre will be a sound mercantile success. Commercialism and art are enemies, but prosperity and art are companions. And with mercantile and artistic success will come a broad consistency not found in our theatres to-day. Unless we can establish this theatre the literature of our stage that has been handed down to us from the past will die."

Robert T. Haines spoke briefly but to the point of the movement from the viewpoint of the actor. He said that the National Art Theatre would not only do much to dignify the calling of the actor, but would inspire the actor to endeavors and achievements not possible under present conditions. The Rev. Robert MacLauren spoke enthusiastically of the proposed theatre from the point of view of a churchman.

The entertainers of the afternoon were Marshall P. Wilder, who told several amusing stories and recited a little poem of Eugene Field's with charming pathos; Augusta Glosé, who gave several of her delightful recitations with music; Margaret Ayer, who sang splendidly two soprano solos, and Katherine Minahan, who very cleverly and prettily imitated various song birds.

Among those present in the audience were Elonina Oldcastle, Mrs. Clarence Burns, Anita Hendrie, Mrs. Harry Leighton, Julia Dean, Helen Ten Broeck, James Young, Mrs. Frank Tilford, George D. Baker, Harriet Nourse, Mrs. R. T. Matheson, Mrs. Harrie Chambers, Mrs. Ravenhill, Walter S. Logan, Mrs. Charles E. Chapin, and Katherine Grey.

A GIRL FROM DIXIE PRODUCED.

Sam S. Shubert and Nixon and Zimmerman's new production, A Girl from Dixie, had its premiere at Young's Pier Music Hall, Atlantic City, N. J., Sept. 9, running to Sept. 12.

ENGAGEMENTS

Adelaide Cumming, re-engaged for Kirke La Shelle's Bonnie Brier Bush.

Nat Franco, for character with John Arthur.

Harry Nye, as general agent with Al. W. Martin's Uncle Tom's Cabin.

By Manager J. J. Coleman: Julia Bachelder, for ingenue lead in The Professor's Love Story, for Harry Beresford's tour, and Mollie Revel for Effie. Additional engagements are those of Nellie Lindroth, Frank Webb, William Hartman, Edith Ward, Harry F. Creighton, and John R. Cumpson. Rehearsals will begin Sept. 10.

Fred Green, agent, for George Samuels' Looking for a Wife.

Mary Van Troup and Ray L. Browne, by Hubert Lebadie, for In Louisiana.

REFLECTIONS

Photo by Baldwin, Durant, I. T.

Ines Mercer, whose picture appears above, has just been re-engaged by the Guy Stock company as leading woman. Miss Mercer entered the profession eight years ago, and since that time has proven herself one of the best leading women playing in stock companies. She has been connected with the best in the country. This season will make the fourth season she has been with the Guy Stock company.

Amy Lee returned to town last week after a visit with her mother, Rose Watkins, at the Edwin Forrest Home. Despite several reports to the contrary, Miss Lee has not yet decided her plans for the coming season.

Emmett C. King has been specially engaged to play Bertie Cecil in Under Two Flags for a few weeks in and around New York.

Edna Archer Crawford, leading lady of the Baker Theatre Stock company, Los Angeles, will play seven weeks and open in San Francisco after her present engagement.

George C. Sackett, formerly city editor of the *Register-Gazette*, Rockford, Ill., will go in advance of George Brennan's Ghosts company.

Al. Phillips is not a member of J. H. Stoddart's company, but is still playing in vaudeville and stock.

Clara Gisiko obtained a divorce from Alexis Gisiko at Wilmington, Del., Aug. 22.

Florence Gerold will close her engagement with Mr. Pipp company Sept. 19.

James W. Harkins, Jr., has been critically ill at his home, Worcester, Mass., from hemorrhages of the nose and throat. The loss of blood continued at intervals for over three days.

Charles Hawtrey arrived in New York last Wednesday on the *Majestic*. He was met by Arthur Playfair, who was a fellow-student with Mr. Hawtrey at Oxford.

Edward Steyn, who is to be the stage-manager of The Girl from Kay's, arrived in New York last Wednesday on the *Majestic*.

Della Fox is again in possession of a diamond sunburst, valued at $1,200, which was stolen from her in Newport some time ago. It was recovered by the police in a Fall River pawnshop last Wednesday.

Frederic S. Isham arrived in New York from Hamburg last Wednesday on the *Graf Waldersee*.

The home of Kirke La Shelle, at Bellport, L. I., was invaded last week by an intoxicated man, who made himself at home by falling asleep on a couch. He was discovered by Mrs. La Shelle, and forcibly removed by a scenic artist who was at work nearby.

Francis Wilson arrived in New York last Monday on *La Tourraine*. He says that he will not leave the stage, but will next season appear in straight comedy instead of in comic opera.

Vesta Tilley arrived in New York last Monday on the Cedric. Her husband, Walter de Frece, was with her. Frederick Thompson was among those who arrived in New York from Europe last Monday.

Frank Curzon, who controls a large number of theatres in England, arrived in New York last Monday, coming here for the purpose of securing The Earl of Pawtucket, The Wizard of Oz, and other productions which, he thinks, he could make a go of in his English houses. It was rumored that he had in mind the formation of an International Theatrical Syndicate.

Sarah Bernhardt will appear next season in a play by the Marquis de Castellane, called The Feast of Death.

Katherina Schratt will play for forty nights in Vienna, during which she will impersonate Empress Maria Theresa, the Emperor's great-great-grandmother. She will play at the Volks Theatre.

C. Russell Sage returned Friday from Mexico City, where he has been the guest of the American Club for several weeks, to begin rehearsals with Mary Mannering.

Percy Edwards is playing the genteel heavy role in Man to Man.

Jennie Lamont entertained a number of Gus Hill's Alphonse and Gaston company at her Summer home, Stamford, Conn. All present passed the time in a very pleasant manner.

Charles F. Tingay, who has been in England the past three months playing in Sir Henry Irving's Dante, No. 1, Provincial company, sailed for New York, Sept. 8, he probably will be a member of Nat Goodwin's company, appearing in the production of The Merry Wives of Windsor.

The Kentucky Theatre, at Paducah, Ky., under the management of J. E. English, opened its season last Monday night with Mr. Jolly of Joliet. The house has been redecorated, and a new steam heating apparatus has been installed.

Florence Roberts has acquired from Amelia Bingham the Western rights of Clyde Fitch's unique comedy, The Frisky Mrs. Johnson.

E. D. Price, who has the general management of the Belasco and Mayer enterprises, has secured E. L. Sackett, who will have business charge of The Dairy Farm, and Thomas J. Myers who will go in advance of Florence Roberts.

Frank Curtis will again have business charge of the Florence Roberts company.

Weber and Fields will open their Music Hall Thursday night with their annual mixture of fun and music, which is called Whoop-De-Doo. Several new faces will be seen in the cast, which, this season, will interpret the lines and lyrics written by Edgar Smith, and to which William T. Francis has added music.

Hugo Toland entertained the members of My Wife's Husband's company at dinner last Tuesday night at his rooms, the occasion being his thirty-second birthday. Vegetables only were served.

Last Tuesday Mrs. Charles Hendrik, who figured in the Laura Biggar case, was allowed $10 a week allmony, and $50 counsel fees by Vice Chancellor Pitney in Jersey City.

Joseph Meyer, a New York ticket speculator, who was arrested in front of Daly's Theatre Aug. 5, and charged with selling worthless tickets, was discharged by Magistrate Ommen, who based his action on a technicality.

THEATRICAL ROSTER, 1903-1904.

SECOND INSTALMENT.

DRAMATIC.

ACROSS THE ROCKIES.—Rush and Weber, proprietors; Garland Gaden, manager; E. E. Shultz, business-manager; Burt Harley, advance agent; William T. Duncan, treasurer; Harold Wilson, stage-manager; Max Fehrman, musical director; James Watkins, property man; Cal W. Cline, carpenter. Howard Sydney, Charles H. McCloskey, W. T. Duncan, Thomas O'Hearn, Frank Neff, Louis Hillyer, James Howard, Ben Franklin, Alfred Roeder, Thomas Nolan, Henry Watson, George Wallace, Laura Lorraine, Florence Lytell, Grace Young, Blanche Stetson, Rachel Bertram. Tour begins at Washington, D. C., Sept. 21.

A BREAK FOR LIBERTY.—J. M. Jacobs, proprietor and manager; H. Brooks Hooper, business-manager; Charles H. Smith, advance agent; E. C. Underner, treasurer; J. M. Davenport, stage-manager; M. Goren, property man. Mary Asquith, Phylis Mackey, Mrs. H. Bruster Smith, Fred Dupree, Charles Karmont, F. Bruster Smith, Alfred Otto Ivonsgodt, Teddy Leduc, Larry Haggerty, Charles Newman, M. Goran, J. M. Davenport, H. Brooks Hooper, E. C. Underner, J. M. Jacobs. Tour began at Kokomo, Ind., Sept. 1.

A DESPERATE CHANCE (No. 1).—Forrester and Mittenthal, proprietors; F. J. Dunne, manager; George H. Miller, business-manager and advance agent; Harry Lillford, stage-manager and musical director; Dave Peyser, property man. Lillian Boyer, Ruth Nelta, Nell Kyrell, Jennifer Sinclair, Leota Sinclair, Eugene Frazier, Jack Sharkey, Robert McClung, H. B. S. Stofford, William H. Cohan, Cal H. Ball, Dave Peyser. Tour began at Syracuse Aug. 24.

A FIGHT FOR MILLIONS.—Malcolm Douglas, proprietor and manager; Eugene A. Pond, business-manager; Frank Auburne, stage director; George D. Hodges, carpenter; Bert McEwen, property man. Lyda Powell, Edith A. Pond, Zonzetta McGraw, Amy Butler, Martha McGraw, Eugene W. Purkiss, Henry T. Powell, Frank Auburne, John A. Cunningham, Nicholas S. Conway, John J. Dempsey, George Jameson, William Thompson. Seasoned opened in New York Sept. 7.

A HOMESPUN HEART.—Leon Williams, manager; J. E. Clifford, business-manager; Ike Bull, advance agent; A. L. Evans, stage-manager; Elmer Fritz, property man. Marie Sanger, Florence De Lashmotte, Estella Howard, Beatrice Howard, L. Williams, A. L. Evans, Harry Raymond, George Edwards, Elmer Fritz, Samuel J. Green, J. E. Clifford.

A MONTANA OUTLAW.—Warner and Altman, proprietors; C. F. Lawrence, manager. W. Al. Clarke, Willard Rowe, John G. McDowell, Ralph Colver, Fred Dionra, John Curry, William Russell, C. E. Rathburn, Teddy Roberts, "Jim" Gabriel, "Kid" Gabriel, Joseph Cohen, Helene L. Warde, Marie Goff, Alice McDowell, A. Hitchcock, William Rising, E. A. Schneck, R. Ferguson, William Goff.

A RUINED LIFE.—R. L. Creecy Amusement Co., proprietors; C. M. Raphun, manager; William De Shiller, advance agent; Arthur S. Byron, stage-manager; R. B. Smith, property man. Clara Thropp, Harriette Davis, Adelaide Marshall, Arthur J. Pickens, Wayne Arey, Fielding Thacher, Harry K. Noblett, Harry L. Sullivan, William McKinzie, R. B. Smith. Tour began at Alhambra Theatre, Chicago, Sept. 6.

ARIZONA.—Melville B. Raymond, proprietor; J. H. Palser, manager; William Lake, business-manager; Bert Gillatt, advance agent; Ben Deane, stage-manager; Al. Laurence, machinist; J. Ferris, property man. Joseph Green, J. T. Burke, Frank Ball, Herman Lieb, Escamillo Fernandez, Ben Deane, J. Ferris, Charles M. Harris, Charles E. Graham, H. B. Barker, Eleanor McKee, Eleanor Wilton, Ruth Hayes, Sue Belle Meade, Alma Bradley. Season opened at Washington, D. C., Aug. 26.

ARIZONA (No. 1).—Melville B. Raymond, proprietor; Charles F. Brown, manager; Charles R. Bughee, business-manager; George Riley, advance agent; Jay Mansfield, stage-manager; Augustus Mullane, machinist; Joseph Hannon, properties. Frederick Watson, Thomas J. Lowell, Francis Justice, Augustus Truesdale, Jay Mansfield, Frank Kemble, Robert Deshon, E. O. Patterson, Sachiro Ouida, Clara M. Langley, Inez Barlowe, Hattie Foley, Ethel Holland, Ethel Van Osthoff. Tour began at Freeland, Pa., Sept. 2.

BATES, BLANCHE.—David Belasco, proprietor. Blanche Bates, Robert T. Haines, George Arliss, Albert Bruning, J. Harry Benrimo, Charles Walcot, Rankin Duvall, Harrison Armstrong, F. A. Thomson, E. P. Wilks, Westropp Saunders, Maurice Pike, Joseph Tuohy, Legrand Howland, Eleanor Moretti, Mrs. Charles Walcot, Ada Lewis, Mrs. F. M. Bates, France Hamilton, Madeleine Livingston, Madge West, Helen Russell. Season opens at Belasco Theatre, New York city, Sept. 16.

BEWARE OF MEN.—Philip M. Niven, manager; Charles E. Stow, business-manager; H. R. Zahner, stage-manager; George Taylor, property man. Lillian Shovelin, Gertie Reynolds, Helen Greaves, Minnie Boyd, Fannie Moore, Robert Gemo, Tom H. Warde, Alexander G. Carleton, Tom Morrissey, H. R. Zahner, Tom Reegan, George E. Murphy, Frank Meyers, George Taylor. Tour began at Boston, Mass., Aug. 17.

BURIED AT SEA.—Edwin Mordant and Ola Humphreys, proprietors and managers; O. S. Burns, business-manager; A. P. Butler, advance agent; C. Norman Hammond, stage-manager; G. M. Fairchilds, carpenter. Orral Humphrey, Louis F. Howard, Louis Belmour, C. Norman Hammond, Charles Aldrich, Charlotte Burton, Mrs. Belmour, Florence Chapman, Evelyn Wynn, Ella Scholz, Baby Dody. Tour begins at Portland, Ore., Sept. 13.

CIRCUMSTANTIAL EVIDENCE.—Gus Sun and Fred D. Fowler, owners; Fred D. Fowler, manager; J. Martin Free, advance; Lawrence Evart, stage director; Frank P. Headley, stage-manager; Nelson Schofield, electrician and carpenter. H. C. La Motte, Frederic Dacre, Edwin Johnson, Ernest C. Kast, William C. Case, Bozie Stevens, Martha J. Beauford. Season opened at Ann Arbor, Mich., Sept. 7.

CLARKE, HARRY CORSON.—Harry Corson Clarke, proprietor and manager; William Hutchinson, business-manager; F. W. Evans, Jr., advance agent; Jack Farrell, Jr., second advance agent; H. E. Godfrey, stage-manager. Harry Corson Clarke, Lawrence Wakefield, Henry Stingley, William Hutchinson, H. E. Godfrey, Margaret Dale Owen, Violet Craig, Veta Henderson, Myra Ketcham, Isabel Gilbert, Muriel Stone. Season opened at Denver, Col., Aug. 30.

CROSMAN, HENRIETTA.—Maurice Campbell, proprietor and manager; John Pratt, business-manager; Marcus Moriarity, stage-manager; James Korman, musical director; John H. Mitchell, property man. Barton Hill, Beeton Radford, Frederick Lewis, John Malone, Charles Bowser, Addison Pitt, William Herbert, Henry Gunson, Arthur Shaw, Marcus Moriarity, Robert Hume Gibbons, Oscar Knowlton, Charles Thorne, James McArthur, Maude Winter, Bessie Baldwin, Frances Whitehouse. Season opened at Manhattan Theatre, New York, Sept. 7.

DAVID HARUM (No. 1 Co.).—E. G. Davidson, manager; Joseph W. Frankel, business-manager; Walter P. Lewis, stage-manager. William H. Turner, Starr King Walker, W. Thornton Simpson, Pliny Rutledge, C. H. Carlton, Walter Pratt Lewis, William Henderson, Harry Levian, Jack Howard, Harry Crandall, Jr., Samuel Russell, Kathryn Morse, Effie Germon, Mary B. Henderson.

DOWN MOBILE.—Lincoln J. Carter, proprietor; Harry Scott, manager; J. W. Logan, business-manager; Will Wolfe, stage-manager; William Tyler, property man. Lem B. Parker, William Everson, Charles J. Del Vecchio, William Wolfe, Cal Uhl, William Tyler, Minnie Dixon Parker, Marie Graber, Mattie Goodrich, Marie Dell Vecchio.

DRIVEN FROM HOME.—Mittenthal Brothers Amusement Co., proprietors; W. D. Fitzgerald, manager; C. W. McClintock, advance agent; W. D. Fitzgerald, treasurer; Charles Hutchinson, stage-manager; W. E. Benton, property man. Patrice, Walter Wilson, Charles Hutchison, Hal Clarendon, Charles Gibson, Thomas Norton, Arthur J. Coleman, Charles J. White, Frank O'Neil, Helen Jones, Marie Heger, Lottie Hyde. Tour began at Buffalo Aug. 24.

EBEN HOLDEN.—Atkinson and Wildes, proprietors; J. S. Atkinson, manager; C. Sumner Burroughs, advance agent; Charles D. Wildes, treasurer; Frank Millard, stage-manager; F. W. Kerr, musical director; Sidney Prior, property man. Henry Horton, Charles Chapman, Henry C. Mortimer, John J. Clark, Thomas Singleton, G. E. Clancy, Frank Millard, Sidney Prior, H. S. Madlera, Charles P. Adams, Adele Lane, Grace Elwood, Louise Hardenbergh, Frances Innis, Lillian Moller. Tour began at Newburg, N. Y., Sept. 3.

EVANS, LIZZIE.—Claxton Wilstach, proprietor and manager; Harry Chesbro, business-manager and advance agent; Morris Levy, treasurer; George Turner, stage-manager; Henry Freeman, musical director; Joseph Brankin, property man; Ed D. Burlew, carpenter. Malcomb Duncan, John B. Hennings, John Hennings, Jr., Katherine Watson, Marie Kinzie, Willie Howard, Phil Adams, Richard Cain, John Ekart, Mamie Jennings. Tour began at Freeland, Pa., Sept. 9.

FISKE, MRS.—Harrison Grey Fiske, proprietor and manager; Frank Carlos Griffith, business-manager; Philip M. Jacques, advance agent; Sydney Smith, stage-manager. Hobart Bosworth, Charles Kent, Henry J. Carville, M. J. Jordan, W. B. Mack, Sydney Smith, Edwin C. Wilbur, Harry Haskins, Mrs. Fiske, Mary Maddern, Emily Stevens, Mabel Stoughton, Agnes M. Taylor, Anna Bennett, Florence Marsh, Helen Ormsbee, Belle Bohn, Katherine Romba, Helene Bancroft, Julia Mayland, Lillian Emerson, Mrs. Leo Murray, Helen Noble, Jennie Ruppel, Mattie Hoover, Dainty Yates, Kate Oglebay, Gwendolin Francis, E. H. Fox, G. Hornmann, R. G. Stillwell, F. Claxton Clarkson, H. T. Belmont, C. T. Terry, H. H. Flower, B. F. Mansfield, C. B. Burtis, F. Hammond, John Kemble, William R. Slevin, M. J. D. Wolfe. Tour opened at New York Sept. 14.

FOR HER CHILDREN'S SAKE.—Sullivan, Harris and Woods, proprietors; Ed H. Lester, manager; Wesley Salisbury, business-manager; T. W. Doepker, advance agent; Fletcher Harvey, stage director; J. W. Little, stage carpenter; Joseph Behan, properties; George Ross, electrician. Fletcher Harvey, David R. Landau, Edwin Clayton, C. W. Goodrich, Alf Helton, George Roberti, Edward Small, Willie Sheedy, Little Helen Sheedy, Frances Newhall, Camille Crume, Ella Robertson.

FOR HER SAKE.—E. J. Carpenter, proprietor; Joseph Pilgrim, manager; A. G. Bainbridge, business-manager; Fred Wells, advance agent; Charles A. Lindholm, stage-manager; James Faussett, musical director; Frank Sewell, property man. Charles A. Lindholm, Billy Marble, Edwin Scribner, James Neil McLeod, Charles J. Lammers, John Benedict, Frank Sewell, Florence Coleman, Ella Marble, Estelle Seafert, Hattie Laird, Gertie Corcoran. Tour began at Bloomington, Ill., Aug. 22.

FROM RAGS TO RICHES.—Weis and Mayer, proprietors; William J. Welsh, business-manager; Max H. Meyers, advance agent; William Morris, stage-manager; Fred Schroeder, property man; Harry Brooks, carpenter; Henry White, electrician. Joseph Santley, Laurette Cooney, Anna V. Risher, Lillian Jerome Martin, Bigelow Cooper, William Morris, Theodore Kehrwald, Sid Olcott, John A. Larkin, Jack O. Cantor, Mrs. Santley. Season opened at New Haven, Conn., Aug. 20.

GRANGER, WILLIS.—Willis Granger, proprietor; Clark Ball, manager; Clifford Standish, business-manager; Clark Ball, advance agent; C. Standish, treasurer; Edmond Norris, stage-manager; J. Charles Collins, musical director; John Lee, property man; Harry Beechele, stage carpenter; C. J. Singleton, electrician; Mrs. Webb, wardrobe mistress. Willis Granger, Charles Welch, Edward Archer, William J. Hurley, Arthur Butler, Edmond Norris, Franklin Collins, John Alexander, Willard Rossmore, Herbert Green, George Chester, Frank Morton, Grant Lincoln, Paul Webster, Joseph Buhr, A. J. Kennedy, Charles Delton, Henrietta Brown, Elizabeth Hunt, Bertha Stephens, Florence Enright, Marion Priest, Agnes Friel, Henrietta Mayer, Ira Herring, Walter Wilson, Frank Buckridge, John Dillon. Season opened at New York, Aug. 22.

HOLT, EDWIN.—Stirling and Cornell, proprietors; J. R. Stirling, manager; C. S. Williams, business-manager; T. H. Cuttiton, advance agent; Richard Nesmith, stage-manager; Archie McDonald, stage carpenter; William F. Graham, property man. Rose Swaine, E. S. Lawrence, George A. Dirnberger, Ernest Slotwell, Frank Falland, Richard Nesmith, Lee Daniels, Otto F. Anderle, Ed. A. Locke, Louis Chevalier, Fannie Matthias Stevens, Rachael May Clarke, Laura Wells, Flora Fairfield, Mrs. W. F. Graham. Tour begins at Rochester, N. Y., Sept. 21.

HON. JOHN NORTH.—Robert Downing, manager; James K. Collins, advance agent; N. L. Farnum, treasurer. Mary Randolph Dickens, Dorothy Crane, Minnie Downing, Mary Louise Cloues, Edward Collins, Frank Wallace, L. D. Hall, Walter Cosgrove. Tour begins at Harrisonburg, Va., on Sept. 21.

HUMAN HEARTS (West).—W. E. Nankeville, proprietor; Oland Saunders, manager; E. J. Buckley, business-manager; Henry J. Yorker, stage-manager; John P. Smith, property man. Conny Thornton, John D'Ormond, Harry Lane, John P. Smith, Guy Hitner, Agnes Fullen, Nellie M. Shane, Nedna Perry, Florence Mendosa, Edith Mendosa. Tour began at Kansas City, Mo., Aug. 30.

IN CONVICT STRIPES (B. C. Whitney's; Western).—Franklyn Whitman, manager; Joseph West, stage-manager. Walter Huston, Archie K. Christie, Harold Moran, J. Arthur O'Brien, Willis P. Holmes, Louis Culhane, Fred Rogers, George Reynolds, William La Rhue, Floyd Webster, Charles Palmer, Hattie Laurent, Minnie Pearl, Minnie Leise, Helen Leise, Baby Ruth Leise, Vivian Prescott.

JUST STRUCK TOWN.—Jule and Elmer Walters, proprietors; Edward R. Ernst, manager; I. N. Bronson, business-manager; Harry Todd, stage-manager; H. B. Pierce, musical director; William Hearty, property man. Edward R. Ernst, James Lawrence, James J. Walls, Lee D. Ellsworth, David Alger, D. M. Henderson, Emily Erickson Green, Blanche Brennen, Marie Levy, Lida Hall Branden, Baby Mildred. Tour began at Princeton, Ill., Aug. 6.

KELCEY, HERBERT, AND EFFIE SHANNON.—D. V. Arthur, proprietor; Ed. R. Salter, manager; Henry Moor, business-manager; Lee Kugle, advance agent; Milton Leroy, treasurer; Frank Davis, stage-manager; Andrew La Duc, property man; William Webber, machinist; Harry Thompson, electrician. Lorena Atwood, Charles Canfield, Mrs. Samuel Charles, Winona Shannon, Kate Lanramore, David Davis, Homer Curtis, William Walters, Charles Morgan, Hulbert Footner, Walter McArdle, Jay Palmer Collins, James Richmond Boyle, Harry Thompson, William Webber, Andrew La Duc, Maurice Daly. Tour began at Charleston, Ill., Aug. 12.

KIDNAPPED IN NEW YORK.—Barney Gilmore, proprietor; Frank Ducoin, manager; Harry De Veaux, treasurer; Albert Edwards, stage-manager; Professor Hand, musical director; Major Laird, property man. Sherman Wade, Morris Weston, Thomas West, Roland Wallace, Mina Shirley, Rose Shirley, Miss Donnelly, Eulata Hand, Baby Marion. Tour began at Philadelphia, Pa., Aug. 15.

LEGALLY DEAD.—Harry Shannon, proprietor and manager; Harry J. Bryan, business-manager; Ed. Bliss, advance agent; Harry Shannon, treasurer; W. W. McEwen, stage-manager; Myrtelle Merriette, musical director; Leo Du Mont, property man. Frederick Lyle, C. D. Newman, John Justus, M. L. Stoutenberg, Little Harry Shannon, Ada Lorene Shannon, Mae Maxwell, Ethel Romain, Ruth Wilson, Little Hazel Shannon.

LEWIS, HORACE.—John H. Havlin and Charles A. Moore, proprietors; Charles A. Moore, manager; R. E. Stevens, business-manager; Harry Barfoot, stage-manager; J. F. Powell, property man; Murdock McQuarrie, carpenter. Frank Wooley, W. H. Davis, Alonzo Price, D. Kinberly, Stella Archer, Nelly Angell, Margret Ethredge, H. Barfoot, Helen Ingraham, R. E. Stevens, W. Pitts, W. V. Hopkins, J. Boutilier. Tour began at Syracuse, N. Y., Aug. 31.

MANTELL, ROBERT B.—Robert B. Mantell, proprietor; Max Zoellner, manager; E. D. Shaw, business-manager; E. D. Shaw, advance agent; W. J. Phinney, stage-manager; L. W. Browning, property man. R. B. Mantell, Richard Malchlen, Clarence Montaine, Walter Campbell, W. J. Phinney, Alfred Hartwell, Gordon Burbyne, L. W. Browning, William Thompson, R. Hudson, Marie Booth Russell, Charlotte Lambert, May Maurice, Leola Fairchild, Cora Ardwick. Tour began at York, Pa., Sept. 3.

MILLER, HENRY, AND MARGARET ANGLIN.—Charles B. Dillingham, proprietor and manager; Louis Nethersole, business-manager; Will A. McConnell, advance agent; Bertram Harrison, stage-manager; John Toble, property man. Margaret Anglin, Kate Pattison Selten, Martha Waldron, Victoria Addison, Claire Kulp, Mary Bertrand, Henry Miller, George S. Titheradge, Morton Selten, Walter Allen, Walter Hitchcock, Bertram Harrison, Harmen McGregor, Douglas Patterson, Ralph Lewis, Robert McKay, E. J. Mettler. Season opened at Salt Lake City, U., Aug. 10.

NOBODY'S CLAIM.—Holden Brothers, proprietors; C. A. Holden, manager; R. G. Crawford, advance agent; Norman H. Gilbert, stage-manager; D. L. Reiter, property man; Joe Thayer, stage carpenter; Frita B. Boone, transportation manager. Maud Holden, Bernice Howard, Jean Harlan, Alice Berry, J. F. White, Jack Ward Kett, Norman H. Gilbert, Joe Thayer, D. L. Reiter. Tour began at Chicago, Ill., July 26.

OLD ARKANSAW.—Fred Raymond, proprietor; George Bedee, manager; Frank Younkers, business-manager; Oscar Rosebach, advance agent; Victor Lambert, stage-manager; Veva Conway, musical director; Oscar Platts, property man. Victor Lambert, Will Young, L. A. Edwards, Mr. Hoffman, Emilie Woodward, Mable Bailey, Rose Gaylor, Harry Edman, Veva Conway. Tour began at Marengo, Ia., Aug. 27.

ROBSON, ANDREW.—John W. Bennett, manager; George S. McLeish, advance agent; John K. Newman, stage-manager; William Wallace, property man. J. J. Sambrook, Harry O'Connor, W. Burton Downing, Carson Davenport, Thomas R. Haddow, William H. Carter, Robert Fitzmorris, Hale Norcross, Arthur W. Bentley, Lucille Veronica, Priscilla Knowles, Margeret Gallagher, Virginia Milton, Emmet Brown, Joseph Walsh, Spencer Reeves, James Norton, Josephine Adams, Adele Hagar. Tour began at Philadelphia, Pa., Aug. 22.

RUSSELL, J. LOUIS.—W. W. Sharp, business-manager; William Wolbert, advance agent; Sam C. Miller, stage-manager; George C. Clark, property man. Frederick Taylor, William Wolbert, Walter A. Clark, James E. Bennett, Grace O'Niel, Charles Benner, Dorothea Wolbert, Marie Harcourt. Tour began at Warren, Pa., Sept. 3.

SEARCH LIGHTS OF A GREAT CITY.—Robert B. Monroe, manager; Roys Alton, business-manager; Arthur Denvir, advance agent; Frederick Murray, stage director; William Burt, stage-manager; John Carmody, vocal director; Lew Southward, property man; Randal E. Lamb, carpenter; Herman Roys, electrician. Herbert Cortbell, A St. Clair Evers, Harry First, William Burt, John Carmody, William H. White, Irving Barrett, Ellwood Ruchus, Marion Clifton, Irene Langford, Cordelia Roberts, Viola Moncrette, Leo Gordon, and Frederick Murray. Tour began at Washington, D. C., Sept. 7.

STIRLING, ALMA.—Stirling and Cornell, proprietors; J. R. Stirling, manager; James Packer, treasurer and business-manager; Harry Farren, advance agent; Charles Diem, stage-manager; Paul C. Warde, musical director; Charles Randall, stage machinist. Charles Dickerson, John Daly, J. F. Fernlock, Fred R. Wren, W. Burt Cartwright, Jack McArthur, Ethel Paine, Marie Carlton. Tour begins at East Aurora, N. Y., Sept. 14.

SWEET CLOVER.—A. A. Thayer, manager; Al. Harris, business-manager; Otis B. Thayer, stage-manager; Jake Mayer, stage carpenter; J. M. Brown, property man. Edna Robb, Gertrude Bondhill, Clara Tapsfield, Olive Ruggles, Gladys Wesson, John M. Sullivan, Percival G. Semon, J. M. Moss, Elmer Elsworth. Opened the new Krug Theatre, Omaha, Neb., Aug. 31.

TEN NIGHTS IN A BAR ROOM.—Al. W. Martin, proprietor; J. Wesley Stevenson, manager; Fred Millar, business-manager; John Leister, advance agent; Frank Cole, treasurer; W. T. Nelson, stage-manager; Ella Millar, musical director; John Reid, property man. W. T. Nelson, Jack Darlington, Fred Bigelow, Robert C. Bell, E. N. Knell, Allan Pierce, O. W. Reppette, Jessie Miller, Leah Marshall, Della Watson, Blanch Mower, Jennie Golden, Frank Clark, James Cantor, George Cole. Tour began at Joliet, Ill., Sept. 5.

TESS OF THE D'URBERVILLES (Eastern).—Frank Burt, proprietor; Wilson S. Ross, manager and treasurer; W. S. Freed, advance agent; Will J. Dean, stage director; James H. Cripps, property man; James H. Heck, stage machinist; Charles E. Marryatt, electrician. Rebecca Warren, Harold Hartsell, Peter M. Lang, John B. Walker, Myra Brooks, Lillian Paige, Olive Thorne, Jenny Dunbar, Nellie Claire Lillian Claire, Mrs. W. Stevenson, Ralph Theodore, Warren Burrows, W. S. Freed. Tour began at Bowling Green, O., Aug. 31.

THELMA (Eastern).—Chase, Clark and Kennington, proprietors; A. H. Sheldon, manager; Eli Spiro, advance agent; Henry Dickeson, stage-manager; Prof. De Loye, musical director; George Dayton, property man; H. H. Whall, master machinist; Miss Murray, press agent. Ethel Brandon, Corallie Clifton, Esther Benson, Edith Benson, Lucy Walters, Will G. Slider, Harry Dickeson, James Morrison, Walter Adrian, Walter De Luna, H. H. Whall. Tour began at Providence, R. I., Aug. 31.

THE BURGLAR.—A. Q. Scammon, proprietor; Frederick E. Mortimer, business-manager; Albert Lang, stage director. Albert Lang, Lewis Stone, Oswald Darrach, William Clifton, Charles Haskins, Maude Blair, Esmeralda Cornwell, Flora Sneder, Nellie Campbell. Little Ruth Finley. Season opened at Liberty, N. Y., Aug. 15.

THE CHARITY NURSE.—Henck and Fennessy, proprietors; John M. Cooke, general manager. Selma Herman, Joseph J. Dowling, John A. Boone, Richard G. Williams, James P. Lee, Herbert Prior, Walt Whitman, Max Hooper, Thomas Carr, J. C. Paupin, Charles P. Stevens, Myra Davis, Marie Berbier, Eugenie Bowen, Emily Macpherson, Madeline Lee, Leona Powers. Tour opened at Meriden, Conn., Aug. 27.

THE DARKEST HOUR.—Lincoln J. Carter, proprietor; Charles L. Leeking, manager; John F. Bailey, business-manager; Lew Miller, stage-manager; A. E. Allen, musical director; Charles Kyle, property man. Charles A. Gardner, Lew Miller, Lester Walter, W. E. Betts, George Hatfield, Joe M. Lester, Charles Kyle, Lige Burton, Guy Beal, Owen Lester, Carrie Le Hoyne, Annie Thomas, Blanche Boyer. Tour began at South Chicago, Aug. 23.

THE EVIL MEN DO.—Sullivan, Harris and Woods, proprietors. William Pascoe, Martin L. Alsop, Dorothy Rossmore, Vessie Farrell, Drew A. Morton, Fred Matthews, Maggie Weston, W. S. St. Clair, Loren Grimm, William Short, Calvin Tibbetts, Theodore W. Wharton, Albert M. King, Elviro de Polo, Arthur Petry, Charles Brigham. Produced in New York city Aug. 29.

THE FATAL WEDDING.—Sullivan, Harris and Woods, proprietors and managers; Leigh Morrison, business-manager; J. B. Whittemore, advance agent; Frank Montgomery, stage-manager; William Scanlon, property man. Jack Reiker, Frank Montgomery, Selma Romaine, Berton Churchill, Harry Barker, William Scanlon, Barney Keegan, Bessie Marlowe, Lillian Rhoades, May Thurston, Madeline Clark, Mrs. Clark. Tour began at Peekskill, N. Y., Aug. 22.

THE FLAMING ARROW.—Lincoln J. Carter, proprietor; Willis F. Jackson, manager; George Neff, business-manager; Orin Jackson, programer; Kurt Elsfeldt, treasurer; Frank G. Patton, stage-manager; Deforest Turkey, musical director; John Letke, carpenter. Clarence Bellair, T. J. Commerford, Wilbur Collins, Ed Allen, Horace Weston, Jimmie Young, Orin Jackson, Cornelius Johnson, Kurt Elsenfeldt, Willis F. Jackson, Helen Vaughn, Carolyn Mackey, Mrs. Bellair, and band of fifteen. Tour began at Racine, Wis., Aug. 16.

THE GREAT WHITE DIAMOND.—Walter Fessler, manager; G. D. Farnum, advance agent. Walter Fessler, S. C. Halsey, W. L. West, A. W. Purcell, Matthew Hanley, James Kitts, Harry Martinetti, E. A. Kelly, W. A. Pealock, George Bright, John Brenton, Florence Huntley, Mary MacDonald, Anna Martel. Tour began at Wilmington, Del., Aug. 13.

THE HEART OF CHICAGO.—Lincoln J. Carter, proprietor; John Whiteley, manager; W. W. Potts, business-manager; Walter Fredericks, stage-manager; George C. Rice, stage carpenter; Hal Heap, property man. Willard Bohman, Walter Fredericks, Garrette Campbell, E. J. Dalton, Horace Herbert, E. A. Clark, George Rice, Hal Heap, Ravena Knowlton, Carolyn Maxwell, Holdie Gilmore, Tempest and Sunshine. Tour began at Detroit, Mich., Aug. 2.

THE HEART OF MARYLAND.—David Belasco, proprietor; R. F. Roeder, general manager. F. A. Du Bois, B. J. Murphy, William F. Walcott, Clifford Storch, Oscar Northeet, John M. Stevens, Francis Charlton, Louis Benison, Harold Salter, Howard Hull, Robert McIntyre, William McLaughlin, Arthur Redmond, Cecil Phelps, W. A. Carroll, Lester Van Dyke, J. C. Burton, C. A. Lonjack, Walter Meade, Robert Leigh, C. Carstairs, W. A. Fooks, D. McAuliffe, Florence Foster, Nell McEwen, Florence Rossland, Eulalia Bennett.

THE HILLS OF CALIFORNIA.—Claude Barton, manager; Sam C. Mott, business-manager; Roy Stephenson, stage-manager. Frank Bacon, Scott Seaton, Wallace Hunt, Milton Ross, Gus Tate, Arthur Carroll, Adolph Angus, George Collins, Roy Stephenson, Lester Nollman, Claire Sinclair, Bessie Bacon, Francis Slossen, Jane Wiedman.

THE JOHNSTOWN FLOOD.—Edwin Houghton, proprietor and manager; W. J. Benedict, business-manager; J. R. Blenkingdorf, advance agent; Thomas Delbridge, treasurer; William Kraice, stage-manager; T. D. Fricker, musical director; Thomas Russell, property man; William Henges, master mechanic. Franklyn Powell, Sidney Diamond, James M. Bradford, Thomas Fitzgerald, Thomas Oakley, Arthur Berkley, Charles A. Houghton, William Hendges, Bertha Houghton, Sophie M. Bradford, Stella May. Tour began at Salamanca, N. Y., Sept. 3.

THE LITTLE CHRISTIAN.—Charles H. Clarke, proprietor and manager; Harry Allcott, representative; Harry C. Barton, stage-manager; Frank Barrett, carpenter; George Parker, property man. Henry Muller, Henry Enos, Charles Whitteer, George Webster, Ida Werner, Maude Sinclair, Grace Hoffman, Florence Dean, Mamie Vaughn, Marie West. Season opened at Cincinnati, O., Oct. 19.

TWO LITTLE SAILOR BOYS.—Mrs. T. J. Boyle, proprietor. George Angus, Rupert Bertland, William Frederic, Albert Rumble, Leo D. Wharton, W. Hargreaves, Jr., Frank Greyson, Albert Newton, Ernest Drew, Russell Johnson, Esther Ruinero, Marion Frederics, Carrie Hewins, Ethel Lynn, Leslie Haskell. Produced in New York city Aug. 24.

THE MERCHANT OF VENICE.—Management of Joseph Shipman: Fred A. Hayward, Co., managers; James Levering, stage-manager. Joseph De Grasse, Fred A. Hayward, James Levering, Roland Drogiskt, Arthur Jefferis, Robert G. Magee, Joseph Lasher, Ansel Haynes, Gus Temper, Ralph Rose, Henry Arnold, Ida May Parks, Louise Price, Charlotte Burnet, Madeline Winter. Season opened Sept. 1.

THE MISSOURI GIRL (Western).—Fred Raymond, proprietor; Harry S. Heaning, manager; John Rentz, Jr., business-manager; John Warde, advance agent; W. F. Conlon, stage-manager; Louise Ritchey, musical director. Mae Dudley, Jennie Burleigh, Helen Treeh, William B. Campbell, George Gordon, Harry Barlow, W. F. Conlon, Harry S. Hopping. Tour began at Marengo, Ill., Sept. 3.

THE MEN OF JIMTOWN.—Howell Hansel. James O'Neal, E. H. English, Aubrey Noyles, Edwin Felix, Kinzie Higgins, Percy S. Sharpe, John Bell, Percy Smith, Mabel Trunnelle, Lucille Lee, Lida Richards.

THE NEW DOMINION.—Clay Clement, proprietor; Joseph C. Logan, manager; Colonel J. E. Caven, representative; Frederick R. Seaton, stage-manager; Elmer Camp, property man. Mr. and Mrs. Clay Clement, Frederick R. Seaton, T. J. Normoyle, A. R. Harvey, Will Rath, Mignon Oxer, Rilla Willard, Sarah Cameron, Elmer Camp. Season opened Sept. 14.

THE PEDDLER.—Direction Sullivan, Harris and Woods; Sam Myers, manager; Fred Harvey, representative; John J. Pierson, stage-manager; Ed Hurdy, stage carpenter; Sam Flanagan, property man; Harry Walton, electrician. Joe Welch, John J. Pierson, Alfred Mayo, Ed Lawrence, Dave Posner, Louis Hartman, William O'Day, Ralph Madison, May Noblman, Zoe Edmond, Nina Harrington, Frances McGrath. Season opened at Baltimore, Md., Sept. 7.

THE PRIDE OF JENNICO.—Sage and Mason, proprietors; Percy Sage, manager; J. S. Sanford, business-manager and advance agent; John Meadows, stage-manager. William Hawley, Wilmott Wilson, G. A. Coutts, Leon Richman, John Morrissey, Frank, John Dunne, Thomas Morley, Helen Holland, Helen Hamilton, Mary McGregor. Tour began at Philadelphia Aug. 31.

THE PROFESSOR'S LOVE STORY.—Julia Batchelder, Willie Edouin, Nellie Lindroth, Edith Ward, Kate Denin, John T. Dunsmore, Frank Webb, Harry Mack, J. W. Ransone, Jr., Harry Weaver, Harry F. Creighton, Horace Mortimer, C. G. Craig. Tour begins at Norfolk, Va., Oct. 7.

THE STAIN OF GUILT.—Jules T. Haelle and William Gaven, proprietors; Jules T. Haelle, business-manager; Joseph Hinchey, assistant agent; George D. Gaven, stage-manager; Edward Keller, stage carpenter. Jessie Glover, Oscar Dane, F. J. Denecke, Charles Hinchey, J. C. Turner, John Rucker, George F. Miller, Edward Kelley, Fred Maxwell, Rudolph Jackson, Mattie Lochette, Mamie Conway, Rachel Acton.

THE TWO SISTERS.—Hickey and Warmington, proprietors; Frank C. Rhoades, business-manager; Joseph Weber, musical director; Joseph Hemp, property man. Frank Karrington, Arthur De Voy, Charles L. Banks, Joseph Weber, Joseph Hemp, Charles Christy, John M. Hickey, William Warmington, Anita Zorn, Evelyn Faber, Marguerite Wagner, Lillian Douglas, Reatus and Banks, the Victoria Quartette. Tour began at Wilkes-Barre, Pa., Sept. 7.

THE VOLUNTEER.—J. Guy Atkinson, sole owner and manager; George W. Little, business manager; Alfred Englender, general agent; Arthur Collins, chief stage mechanic; Hoyt Burnett, electrician; Alfred De Courcie, stage-manager; Frank Nelson, master of properties. Cora Van Tassell, Alma Sherwood, Beasie Hawthorne, Alice Lindt, Helen Moore, Lawrence Deming, W. Edward De Witt, Alfred D. Greene, Forrest Delmar, J. Lloyd Todd, Al. De Courcie, Kelton Hall, William Allen, J. Guy Atkinson.

THE WAYWARD SON.—Carroll Fleming, manager; William Ball, carpenter; Joseph Coleman, properties; Samuel Cirker, electrician. Nell Twomey, A. Francis Lenz, David Miles, Frank M. Allen, Helen Ravome, Henrietta Tedro, Ella Ray, Mary Breyer.

THROUGH FIRE AND WATER.—James H. Wallick, proprietor; Charles H. Young, manager; Starr L. Pixley, advance agent; Victor Harvey, stage-manager; W. M. Tolman, property man; G. S. Townsend, stage carpenter; John Maddocks, electrician. Darrell Vinton, Thomas J. McMahon, Victor Harvey, Joseph Hede, William L. Raymore, F. W. Bernard, Dan McCullom, James Malaidy, Reta Villiers, Nellie Hunter, Mamie Lincoln Pixley, Viola Raymore, Melma Bardl, Little Edith Raymore. Tour began at Middletown, N. Y., Sept. 7.

THE TWO SISTERS.—Hickey and Warmington, proprietors; Frank C. Rhoades, business-manager; Joseph Weber, musical director; Joseph Hemp, property man. Frank Karrington, Arthur De Voy, Charles L. Banks, Joseph Weber, Joseph Hemp, Charles Christy, John M. Hickey, William Warmington, Anita Zorn, Evelyn Faber, Marguerite Wagner, Lillian Douglas, Reatus and Banks, the Victoria Quartette. Tour began at Wilkes-Barre, Pa., Sept. 7.

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Maher, J. Morgan, E. D. Corbiel, Howard Moore, Texas Steer Quartette. Tour began at Oconomowoc, Aug. 8.

DOWN AND UP.—Three Hickman Brothers, proprietors, Joseph H. Arthur, manager and business-manager; A. J. Jeffries, advance agent; Georgie Hickman, treasurer; John Moore, stage-manager; Frank G. Wilson, musical director; Max Davidson, property man. George Hickman, Harry Hickman, Paul Hickman, Edward Tallman, Max Davidson, Frank G. Wilson, John Moore, James Myers, Mildred Kenfield, Retta Merrill, Mable Moore, Marie Diamond, Rosa Moore, Mrs. E. Stetson. Tour began at Bay Shore, L. I., Aug. 24.

GIRLS WILL BE GIRLS.—William A. Brady, proprietor; Edward J. Hassan, manager; E. M. Simmonds, business-manager; Harry Lasker, advance agent; Harry Davies, stage-manager; N. Harris Ware, musical director; Ed Schultz, property man. Al. Leech, Felix Haney, Art Brock, Bert Young, Edgar Foreman, Harry Davies, Henry Jamison, Harry McDurgh, Ed Schultz, Vira Rial, Mary Carr, Gladys Clairr, Christine Cooke, Roma Snyder, Estella Franklin, Sadie Long, Eleanor Frost, Louise Frost, Amy Bond, Clar George, Dorothy Daniels, Margaret Hastings, Libbie Shears, Mabel Perotty, Allie Marshall, Jane Richards, Madeline Coates, Katherine Dalton, Hazel Drake, Virgie Fair, Katherine Nevins, Mabel Nevins, Kitty Parks, Florence Bell. Season opened at Boston Sept. 7.

HAPPY HOOLIGAN (Eastern).—Gus Hill, proprietor; Charles E. Barton, manager; W. J. Counihan, business-manager; Frank Raymond, advance agent; James Murphy, treasurer; Sydney Craven, stage-manager; Henry Sachs, musical director; George Holl, property man; M. Heffeman, carpenter. W. H. Mack, Ward Canefield, H. J. Campbell, Harry E. McKee, Clifton Maynard, Henry Hubbard, James E. Gaylor, A. E. W. Engberg, John Riley, Alice Gillmore, Mae Phelps, Bessie Jackson, Mae Stokes, Marie Stokes, Kittie Barr, Gladys Rogers, Bessie Dudley, Ada Roberts, Florence Gibson, Minnie La Vanion, Lucille Norman, Mamie Collins, May Alley. Tour began at New Rochelle, N. Y., Aug. 26.

HELLO, BILL.—Goodhue and Kellogg, proprietors; Melville Kellogg, manager; Leon Friedman, advance agent; Arthur L. Cogliser, stage-manager; Philip Sheffield, musical director. Harry Blakemore, Arthur L. Cogliser, Frank Moslyn Kelly, Philip Sheffield, Echlin P. Gayer, Irene Hobson, Kathleen Clifford, Kalltrine Vincent, Pauline Hickler, Kellogg. Tour began at Glens Falls, N. Y., Aug. 7.

HIS NIBS THE BARON.—Roseland Verene, Marcella Girard, Gertrude Lang, Bertha Holenbeck, John Saunders, D. L. McGrath, John Long, James Bennett, William H. Reaney, Samuel Lewis, George Corbet, Stephen Conreid, Belle Gold. Tour opened at Wheeling, W. Va., Aug. 31.

LOOPING THE LOOP.—Wilton Amusement Co., proprietors; Alf T. Wilton, manager; James F. Ryan, business-manager; C. E. Benson, advance agent; John H. Meagher, treasurer; Phil Ott, stage-manager; Leon M. Polacheck, musical director; George Keller, property man; F. O. Robitaille, stage carpenter. John (Chinee) Leach, Ernest Otto, Arthur Otto, Fred A. Chagnon, Robert Ott, George Keller, Denny McCormick, Walter Lynch, Carrie Godfrey, Ethel Rose, Ruby Marks, Elenore Smith, Florence T. Homer, Dottie Wells, Mae Peadbody, Alfreda Allen, Josephine McLain, Christina McLain, Marie McLain, Alberta Harris, Marion Ford, Josephine Gerrish, Bessie Herbert, Minnie Vaughn, Pauline Shumway, Irene Proctor, Lillie Sylvester, Minnie Noyes. Tour began at Webster, Mass., Aug. 31.

MELVILLE, ROSE.—J. R. Stirling, manager; Andrew Mackay, treasurer and business-manager; William H. Sherwood, advance agent; Trevor L. Corwell, musical director; Charles Haswell, property man. Florence Webster, Blanche Carlisle, Belle Miller, Elsie Mackay, Catharine Camp, James McDuff, George H. Maxwell, Edward Hume, Frank Minzey. Tour began at Ashtabula, O., Sept. 7.

MISS PETTICOATS.—J. J. Rosenthal, manager; Charles R. Burrows, stage-manager; Joseph De Milt, stage carpenter; R. S. Taylor, electrician. Kathryn Osterman, Agnes Worden, Josephine Victor, Elsie Willard, Martha Conway, Mary Keogh, Mrs. Frank La Verius, Marion Harland, Joseph Manning, Laurence Griffith, Frederic L. Power, Charles R. Burrows, Milton Dawson, J. H. Montgomery, Bratton Kennedy, Frank La Verius, Robert Dudley, George Ricketts, Julian Noa, Guy Van Tress, Aubrey Beattie, Frederick G. Hearn. Season began at New Haven, Conn., Sept. 11.

MY WIFE'S HUSBANDS.—Selena Fetter Royle, Jennie Satterlee, Ralph Delmore, Robert Peyton Carter, Edward Abeles, Edwin Milton Royle, Hugo Toland, Grace Henderson, W. H. Post, Edward See, Madeleine Haziett, Laura Wood, Charlotte Lander, Louise Bates, Cam Mauvel, Moses Fairfax, George McClain, P. B. Ruggles, George Wooster. Produced in New York city Aug. 24.

OTHER PEOPLE'S MONEY.—Frank L. Bixby, manager; O. B. Curtis, advance agent; Seth Smith, stage-manager; Harry Dace, property man. James R. Waite, Virginia Dormer, Isabelle Fenton, Maud Norton, Walter B. Woodall, Seth Smith, Walter Poulter. Tour began at Newport, R. I., Aug. 24.

PECK'S BAD BOY (Southern).—C. F. Brotherton, proprietor; Harry Reavey, manager; Howard Murdock, advance agent; M. D. Chase, business-manager; Harry Schuller, musical director. Harry Willis, A. J. Cole, Frank Harcourt, C. F. Bingham, Eleanore Rella, Adelaide Byrd, Fannie May, Helen Myrtle, Elsie Gable, Marie Gibson, Eva Estelle, Carry West, Lenoir Rogers. Season opened at Ashtabula, O., Aug. 28.

REUBEN IN NEW YORK.—John Curran, manager; James T. Doyle, advance agent; Joseph Kearney, stage-manager; Al. Hinchcliffe, musical director; Dave Newman, property man. Joseph Kearney, James K. Ryan, Joseph Harrington, Harvey Brooks, William Lowther, Dave Newman, Charles Lester, May Ethel Courtney, Marjorie Fair, Josephine Elry, Ede Tyler, Louise Ferguson, Minnie Packard, Mabelle Gayler, Luella Miller, Jane Archer, Minnie Fuller, Alice Maher, Frankie Robinson. Tour began at Cumberland, Md., Aug. 15.

SARGENT, MAY.—E. L. Johnson, manager; James J. Jamison, advance agent; J. S. Fender, stage-manager; Harry La Reau, property man. Gertrude Norman, Pauline Adelle, Annie Bock, Mrs. S. Jacinto, E. L. Johnson, Harry English, John P. Tucker, W. Maxwell Harris, Harry C. O'Neill, J. S. Fender, Little Fuzzy. Tour began at Norristown, Pa., Sept. 1.

SHOOTING THE CHUTES.—Ollie Mack, manager; Harry F. Winsman, representative; George A. Florida, business-manager; Frank Florida, agent; Walter Ward, property man; Joseph Winn, electrician; Lester A. Davis, stage-manager; Charles Emmett, musical director. Farrell and Furey, Arthur A. Conrad, Eddie Leslie, Wyman and Garner, Walter Ward, Pauline Johnson, Fannie Wood, Beatrice Gamble, Ruth Jordan, Grace Kimball, Victoria Sawtelle, Gladys Sears, Seymour Sisters, Gertrude Herring, Dorothy Marks, Florence Flay, Irene Lawrence, May DeJonge, Mlle. Carrie, Sadie Bliss, Anna Slater, Jane Stuart, Jennie Western, Rose Siddons, Alice Greene. Season opened at Saratoga Springs, N. Y., Aug. 13.

SIDE TRACKED.—Jule and Elmer Walters, proprietors; Tom North, manager; H. G. Farley, advance agent; John Myrle, stage carpenter; Charles Carlisle, musical director; Al. Stevens, property man. William A. Tulley, A. R. Elliston, Harry Sutton, H. B. Williams, Bert Wiggins, Frederick Harley, Kittie Sutton, Caroline Francis, Bertha Green, Sandy Booker, Al. Stevens, Charles Carlyle.

THE FUNNY MR. DOOLEY.—Frank D. Bryan, Paul Quinn, and Charles Smith, proprietors; Frank D. Bryan, manager; J. I. Devlin, advance agent; Charles Smith, stage-manager; Harry Trappert, musical director; Floyd Briggs, carpenter; Arthur Roach, properties. Frank Manning, Emmet O'Connor, James F. Casey, William P. Hayes, Thomas Gleanroy, Walter C. White, Robert Bingham, Arthur Roach, William Ades, Harry Trappert, Maggie Le Clair, Edyth Murray, May Walsh, Norma Thornton, Nellie Burtrem, Allie Palmer, Mable Brown, Maud Powell, Florence Brown, Jessie V. Livingston, Elma Tyce, Florence Barton, Gabrielle Barbier, Margie Stewart, Petty Elliott, Lottie Franklyn, Modora Douglass. Tour began at Cumberland, Md., Aug. 22.

THE HOTTEST COON IN DIXIE.—Eugene Spefford, manager; Robert Davidson, advance agent; Al. E. Holman, stage-manager; S. B. Foster, musical director; George W. Jackson, property man. Al. E. Holman, Charles H. Williams, Perry Black, Augustus Stevens, J. Wesley Jenkins, James R. Marshall, John E. Jackson, George W. Jackson, Walter A. Jackson, Scott Williams, William H. Jones, E. J. Looney, S. B. Foster, H. C. Holland, Edward W. Stafford, William Black, John Porter, Irving Brown, Mayme Holman, Hattie Raymond, Leona Black, Beatrice Redman, Anna B. Scotte, Mattie Jenkins, Annie Williams, Marie Richardson, Emma Foster, Annie Mack. Tour began at Chicago Heights, Ill., Sept. 8.

THE POOR MR. RICH.—Cain and Ziehlke, managers; Howard Ritchie, advance representative; Herman Ziehlke, stage-manager. Rex Leslie Kingdon, Arthur Granville, Thomas Speck, Marion Anderson, Theodora Milan, Margaret Ford, Edna Donahue. Season opened at Pittsburg, Kan., Sept. 5.

THE PRESIDENT'S DAUGHTER.—Charles L. Walters, sole manager; George D. Walters, acting manager; Frank Smith, agent. The Four Browns—Harry, Sammie, Viola, and Louise—Dick Hume, Jack Ross, Sue Lewis, Harry La Reane, Everett Kempton, George Clayton, Al. Fox, Bud Myers, Kitty Myers, Eva La Reane, Baby La Reane, Gertrude Bowles, Lettie Holmes, Florence Brewster, Stella Coy, Anna Coy, the Great Spiros, Duvey and Berdie, Sue Lewis and her ladies' brass band. Season opened at Willimantic, Conn., Sept. 7.

THE TWO JOHNS.—F. B. Arnold, manager; R. E. Bettzel, business-manager; Al. Sprague, advance agent; Edward Begley, stage-manager; J. C. Kenny, musical director; William Cannon, property man; H. J. Kooper, assistant stage carpenter. Bert Cannon, Charles A. Boyd, Herman Steinman, Roger Dolan, Belle Dolan, Edna C. Burnett, Frankie Trumbo, Clara Keller, Irene Carlisle, Rena Buntley, May Russell, Mabel Hanger, Helen Morton, Garden City Quartette. Tour began at Hazleton, Pa., Sept. 7.

TWO MERRY TRAMPS.—Sherman McVean, manager; J. K. Vetter, advance agent; George Thompson, stage-manager; B. S. Boyer, musical director; J. R. Hahn, property man. Jap Rentfrow, John Wood, George Thompson, H. C. Lefever, George H. Kempshall, John Carlor, J. R. Hahn, B. S. Boyer, Sherman McVenn, Bessie Bennett, Cora Bennett, Lorene Jansen, Erma Weste. Tour began at Belvidere, Ill., Aug. 8.

VIVIAN'S PAPAS.—Thomas A. Wise, John C. Rice, Thomas Burns, J. Beresford Hollis, John J. Mahony, Jack J. Horwitz, John Watts, Hall McAllister, Charles Greene, Hattie Williams, Esther Tittell, Hazel Chapple, Gertrude Whitty, Lillie Hall, Margaret Evans, Kate Clarendon, Margaret Malcolm, Agnes Thorndyke, Teddie DuCoe, Estelle Weir, Kathryn Church. Produced in New York city, Aug. 17.

REPERTOIRE.

AUBREY STOCK CO.—Mittenthal Brothers' Amusement Co., proprietors; Carl Brehm, manager; William Trexler, advance agent; J. Moy Bennett, stage-manager. J. Moy Bennett, Francis Morey, Frank I. Frayne, Jr., William Forsyth, Peter Craig, Harry T. Lee, William Schenberger, William H. Govey, William New, Bertine Robinson, Ollie Halford, Una Clayton, Bertha Welby, Alice M. Owens, Elsie Gladys, Baby Wava. Tour began at Carbondale, Pa., Aug. 17.

BAKER THEATRE CO.—Baker-Helig-Cort, proprietors; George L. Baker, manager; Milton W. Seaman, treasurer; Carlyle Moore, stage-manager. George Alison, William Bernard, Howard Russell, William H. Dills, Stuart Anderson, Bennett Southard, Charles P. Clary, Edna Archer Crawford, Norma Hyatt, Mina Crolius Gleason, Gertrude Rivers, Roy Bernard, Frances A. Denson, Dot Bernard. Tour will begin at Los Angeles, Cal., Sept. 20.

CHASE-LISTER (Northern).—Joseph Farrell, manager; Richard Broughton, agent; Arthur Savidge, electrician; Harry St. Clair, property man; Maude Massey, musical directress. Virginia Duncan, Irene St. Clair, Marion March, Stella Burton, Maude Massey, Joseph Farrell, Thomas Sullivan, Al. S. Evans, Harry Burton, Arthur Savidge, Harry St. Clair, Richard Broughton, Harvey Wilson, Edward Johnson, Robbie St. Clair.

CONROY AND MACK'S COMEDIANS.—P. P. Craft, manager; Pat Conroy, stage director; Norman Du Vaul, musical director; Harry H. Leavitt, agent. Pat Conroy, Dick Mack, Harry Hamilton, John S. Giles, George S. Robbins, Ed Koppy, Robert Rolliger, Anna Goodwin, Helen Reika, Agnes Earle, Ethel Carew, Goodwin Sisters, Great Robetta Delay Sisters, and Cycle Loop. Season opened at Salem, N. J., Sept. 5.

DALE, MARIE.—J. Z. Wheat, proprietor; Harry Elting, manager; Joe Moore, advance agent; Wilbor Atkinson, treasurer; Will Atkinson, stage-manager; Oretta Day, musical director; H. B. McDow, property man. Alleen Morrison, Hugh Morrison, W. S. Hamner, Harry Lee, Edna Graham, Rose Winchester, J. C. Stutzman, H. B. McDow, Olive Day, Baby Bernyce, Dot Fay. Tour began at Denison, Tex., Sept. 7.

DAVIDSON STOCK.—A. E. Davidson, proprietor and manager; Harry O. Wesley, stage-manager; H. G. Cook, advance. W. A. Moriarty, David Walters, Harry O. Wesley, Max Schrade, Harry S. Sargent, Fred Chauncey, Will S. Gardner, Harry Dale, H. G. Cook, W. G. Ryder, Harold Morton, Mabel M. Frost, Grace Whitcher, Zula Ellsworth, Jessie Cross, Edith Morton, Mrs. General Tom Thumb, Royal Midgets, Count and Baron Magri. Season opened at Battle Creek, Mich., Aug. 24.

EWING-TAYLOR COMBINATION.—Albert Taylor, manager; Colonel R. B. Marsh, agent; Atkins Smith, musical director; Jack Voss, stage-manager; Sam J. Myers, electrician; Clarence Oliver, master of properties. Fred Ellsworth, Harry Lecompte, Roy Cullenbine, J. C. Ewing, Verne Phelps, Lee Dale Ingraham, Dora Phelps, Mande Champeno, Lillian Cullenbine, Gertrude Ewing, Phelps-Cullenbine Trio, Ingraham and Myers. Season opened at Shreveport, La., Aug. 16.

FENBERG STOCK.—George M. Fenberg, sole proprietor and manager; Harry R. Vickers, business-manager; Barton Woods, agent; T. Wilson Rennies, stage director; Matthew Koehler, stage carpenter; Arthur Ferris, stage carpenter. Will J. Kennedy, Edwin Trevor, Sterling Harris, I. Wilson Rennies, J. Merton Stroch, Edwin Wayne, John Higgins, Matthew Koehler, Arthur Ferris, Virginia Zoelman, Effie Gillette, Cressie Cannady, Eve Gray, Mallory Brothers and Brooks, Grace Halliday.

GODDING COMEDY.—Godding and Cotten, proprietors; O. M. Cotten, manager; B. B. Chipman, advance agent; W. Walter Evans, stage-manager; Harry Haviland, musical director; Dave Bryne, property man. Fred Godding, Clyde B. Callicotte, R. S. Ewen, Hudson B. Fox, M. B. Burke, Scott Cawthorne, Fred J. Russell, W. Walter Evans, Harry Haviland, B. B. Chipman, O. M. Cotten, Edith Prettyman, Ruth Nl Verr, Gertrude Tierney, Frances Hubbard, Burke and Russell. Tour began at Battle Creek, Mich., Aug. 31.

HARRIS-PARKINSON STOCK.—Robert H. Harris, proprietor and manager; Frank McRee, business-manager and advance agent; James Leffe, treasurer; Harry Marlin, stage-manager; H. E. Sigman, musical director; Carrol Offmansen, property man. James Leffler, Harry Marlin, Robert Hyman, Will F. Crockett, William Easton, Felix Fautus, Will H. Stokes, H. A Seigman, Carroll Offman, H. W. Sterling, Gypse Dave, Marie De Trace, Marie La Tour, Clara George, Louise Strochmore, and Baby Easton. Tour began at Lexington, Ky., Aug. 24.

HARCOURT COMEDY.—Charles K. Harris and Co., proprietors; William W. Hutchinson, manager; J. B. Brady, advance agent; Harry F. Horne, stage-manager; William A. Johnson, musical director; Fred G. Morris, property man. Charles K. Harris, Frank J. Harvey, Fred G. Morris, J. A. Donegan, Frederick Gage, Pete Griffin, W. A. Johnson, W. H. Shine, Fred J. Harvey, Will Segur, May Melvin, Pearl Lytell, Rita Davis, Lillian Dwinel, Lillian Segur. Tour began at Augusta, Me., Aug. 24.

HAYWARD, GRACE.—Dick Ferris, proprietor; G. W. Winters, manager; Tom Kress, advance agent; Mort Sanford, Robert Blaylock, stage-managers; Edward Crook, musical director; George Wilson, property man; Billy Clark, carpenter. Samuel Spedden, Harry Langdon, John Mylie, Robert Blaylock, Billy Kent, George Wilson, D. W. Platt, Carl Caldwell, Dell Henderson, Marie Pavey, Hattie Carmontelle, Daisy Carleton, Hazel Carleton, Carrie Elmore, Dollie Davenport, Mort Sanford, William Tighe, George Kerr. Tour began at Lincoln, Neb., Sept. 1.

HOEFFLER, JACK, STOCK.—Jack Hoeffler, manager, Joseph D. Clifton, Lafayette S. McKee, Lou N. Harrington, Lew H. Gorton, Al. W. Fordyce, Fred Langley, Will De Hollis, Walter S. Potts, Paul Witte, Jack Toeller, Eddie Dineen, Red Lennon, Frank Lennon, Henry Mitchell, Tom Wilson, Clint Williams, Samuel Dixon, Horace Villars, George Fennick, Wallace Le Boyne, June Arnott, Gertrude Harrington, Emmogene Maxwell, Nita, Josephine Valora, Charlotte Potts, May Toeller, Lelah Underwood, De Hollis and Valora, Potts and Potts. Season began at Independence, Ia., Aug. 31.

HOLDEN COMEDY (Southern).—Holden Brothers, proprietors; John A. Preston, manager; William Triplett, business-manager; C. L. Stewart, representative. Carl Brickert, John A. Mellon, Edward Mayo, James Orr, Frank Perry, Joseph Corse, Katherine Field, Pearl Orr, Maude Stevens, Blanche Cartwright, Mrs. William Triplett.

HUNT STOCK.—M. A. Hunt, proprietor and manager; B. H. Killmar, business-manager; Will H. Griffin, advance agent; B. H. Killmar, treasurer; George Taylor, stage-manager; Lloyd Coppens, musical director; Henry Leslie, property man. Edwin Hoyt, Albert Calkins, Charles Spears, Bert Hildreth, Oscar Manerstrom, Joe Tennant, Kate Fitzgibbon, Marie Fitzgibbon, Bertha Mark, Jessie Taylor. Tour began at Coldwater, Mich., Aug. 24.

KENNEDY, JAMES.—Wee and Kennedy, proprietors; O. E. Wee, manager; J. King Hopkins, advance agent; Otto Koerner, stage-manager; Ivan Rudisill, musical director; Harry Blake, property man. Ernst Wilkes, Eugene West, Elmer Ballard, Royal Stout, W. E. Warren, Edward Curran, Frank Comar, Maud Williams, Kathleen Farrow, Ada Jones, Madge Wilton, Nellie Kennedy, Master Charles Kennedy, the Marvelous Geyers, John Slater and his trick donkey. Tour began at Springfield, Ill., Aug. 23.

KINGSLEY-TILTON.—Harry S. Kingsley and Homer H. Tilton, sole owners. Burleigh Cash, Frank Harsh, Jean de Caussin, C. B. Holliday, Hal Denton, Kathryn Marney, May Belle Fowler, Eleanor Knight, Blanche Tarver, Hallie Tarver, Baby Leona.

LONG, NELLIE, STOCK.—Charles W. Benner, Frank G. Long, and F. E. Wise, proprietors; Charles W. Benner, manager; F. E. Wise, business-manager; J. G. Clarke, advance agent; Frank G. Long, stage-manager; Nellie Rutledge, musical director; O. G. Munthe, property man. Jessie Egan, Josie Price, Bessie Sheldon, Kathryn Clarke, Beulah Hewette, Leita Hewette, Olive Hewette, Francis Hewette, Edgar Jones, E. D. McMillen, C. P. Price, James Cowley, C. Lewis Valtone, Charles Hewette. Tour began at Marion, O., Aug. 24.

MACK AND ARMOUR'S COMEDIANS.—Mack and Feltz, proprietors; James A. Feltz, manager; J. D. Jefferies, advance agent; Thomas Madison, stage-manager; Myrtle L. Shannon, musical director; Garrett T. Shelley, property man. Charles D. Mack, Dolly Armour, Harry L. Schroder, Silvia Summers, George Elmore, Virginia Bannister, Garrett T. Shelley, Myrtle L. Shannon, Walter G. Moore, J. D. Jefferies. Tour began at Joliet, Ill., Aug. 24.

MARKS, TOM, STOCK.—Tom Marks, proprietor and manager; R. A. McVean, advance agent; W. F. Brockenshire, treasurer; Ernest C. Filkins, stage-manager; Ella Marks, musical director; George Elden Burr, property man. Fred C. Miller, Oscar C. Shea, Roy D. Way, Ernest C. Filkins, Thomas L. Smith, R. A. McVean, W. F. Brockenshire, George Elden Burr, Graham Earle, Esther Evans, Marie Barborka, Lydia Hayden Poe, Bonnie Arsle, Ella Marks. Tour began at Ann Arbor, Mich., Aug. 31.

MAY, VERNA.—H. A. Du Bois, manager; Albert D. Pyne, agent; Howard Melville, stage-manager; George Williams, musical director; Edward F. Silvers, electrician; John Baxter, property man. May Walters, Virgie Lee, Kathryn Bond, Will A. Peters, Edmond Barrett, R. G. Payton, Arthur Hebert, Howard Melville, Edward F. Silvers, H. A. Du Bois, John Baxter, A. D. Pyne, George Williams.

M'DONALD STOCK.—McDonald Brothers, proprietors; G. W. McDonald, manager and business-manager; J. D. McDonald, advance agent; Earl McDonald, treasurer; Robert Grandl, stage-manager; Rebe Brown, musical director; Harry Williams, property man. Cliff Watson, Charles Dingle, George Ferguson, Haselle McDonald, Maud Clifford, Lillian Leigh, Baby Edna, Baby Buster, the Three Clifords. Tour began at Eureka Springs, Ark., Aug. 24.

MORTIMER, LILLIAN.—Decker and Veronee, proprietors and managers; Charles Mackintosh, advance; Norman R. Field, stage-manager; Laurence E. Johnson, musical director; James Miller, carpenter; J. Gaston Martin, property man. Miller and Kreske, St. George Dagelen, Henry Alexander, William McRobie, Jack Laurence, R. C. Virgil, Clara Brown, Blanche Horn, Marion Drew, Florence Fields, Lillian Mortimer. Season opened at Bloomington, Ill., Aug. 24.

MYERS, IRENE.—Will H. Myers, proprietor and manager; Ed S. Daley, advance agent; Charles F. Ward, stage-manager; Charles L. Tarr, musical director; Clarence Mark, property man; Charles Reichard, stage carpenter. Charles F. Ward, John E. Lessig, J. W. Kane, J. H. Hooper, Charles L. Tarr, Clarence Mark, C. Vaughn Comfort, Louis Tuff, Harry Swenk, Charles Reichard, Will H. Bruno, Joe Dillon, Irene Myers, Frances Brendt, Edna Macbeth, Fanny Garland, Hattie Chew, Willie Miller, Will H. Myers. Tour began at Chester, Pa., Aug. 17.

NEILL-MOROSCO CO.—Neil-Morosco Enterprises (Incorporated), proprietors; Charles Astor Parker, general manager; Harry Marshall, scenic artist. Lillian Kemble, Charles Wyngate, Thomas Oberle, Frank MacVicars, Adora Andrews, Elsie Esmond, Della Buckley, Wilfred Rogers, H. J. Ginn, Joseph Dailey, Frederick Sumner, Charles A. Parker, Katherine Gilman, H. S. Duffield, Phosa McAllister, Edwin Asher, E. Gardiner-Jones, Grant Churchill, Harry Hastings, John Dormer, Edward Flake, William H. Harkness, Anderson Perkins.

NEWMAN, JOSEPH.—Joseph Newman, proprietor; Edward Nast, business-manager; Charles Butler, stage-manager. Joseph Newman, Ila Burnap, Carlotta Bixler, Sada Talbott, Inez Brown, Charles Butler, Eugene Evans. Tour began at Colorado Springs, Col., Aug. 18.

PAIGE COMEDY.—Henry F. Willard and Co., proprietors; W. O. Shiplor, manager; M. O. Shiplor, treasurer; Thomas E. De Pew, stage-manager; Joe Levy, musical director; Ben Lewis, property man. Thomas E. De Pew, Barraw Le Paige, Will T. Burdette, Lawrence Gordon, Ben J. Lewis, Mr. and Mrs. Harry A. Starr, W. O. Shiplor, Joseph Levy, John Romaine, George Hillison, Fanny Sampson, Amy Laird, Minnie Dupree, Marcharite O. Shiplor. Tour began at Cumberland, Md., Aug. 17.

PAYTON'S, CORSE, STOCK.—David J. Ramage, manager; A. G. Bonney, advance agent; Harry J. Thomas, stage-manager; P. Harold Flath, musical director; D. H. Morrison, property man; George Ralston, carpenter. Daniel McClure, Ulysses Davis, Harry Bewley, Eugene L. Miller, Harry Mantell, Archie Hathaway, Frank Fish, Violet Barney, Dora Lombard, Ida A. Thomas, La Petite Blossom, Valeria Bijon, Yolande Bijon, Duchesse Bijon, Adelina Roatino, Clara Stevens, Belle Hathaway. Tour began at Springfield, Mass., Aug. 3.

REDMOND, ED.—Ed. Redmond, proprietor; J. M. Sandusky, business-manager; Fred Jackson, advance agent; E. M. Ward, treasurer; Charles Phipps, stage-manager; James Middleton, musical director; Harry Palmer, property man. Clyde E. Granger, Theodore H. Bird, Joe Coffman, E. M. Ward, Roy Sutherland, Fred Jackson, Alta Phipps, Kathryn Lennon, Leslie Virden, Estelle Redmond, Garna Virden.

ROBISON STOCK CO.—Ernest Robison and Lawrence Tone, proprietors; Ernest Robison, manager; Lawrence Tone, business-manager; Harry K. Grout, advance agent; Harry Turner, treasurer; Thadeus Gray, stage-manager; Donald Grey, musical director; Walter Brown, property man; E. W. Yorman, scenic artist; John J. Tenny, carpenter and electrician. Margaret Neville, Pearl Sizer, Nellie Granville, Kathryn Deagon, Belle Turner, Mary K. Snowden, Grace Deagon, Marie Snowden, Delmer Sisters, Thadeus Gray, Eugene McGillon, Allan Kelly, C. A. Winterhoff, Edwin Deagon, Bert Gregory, David P. Nelson, Harry Turner, E. J. Henry. Tour began at New Castle, Ind., Aug. 10.

ROCKWELL DRAMATIC.—J. C. Rockwell, proprietor and manager; William Lewis, business-manager; A. L. Fanshawe, stage-manager; Jack Crawford, musical director; Thomas Cody, assistant stage-manager; James Coatta, electrician. Arthur Wallis, A. L. Fanshawe, Harry Lynton, Thomas Cody, Harry Sloan, James Coatta, Ed Knox, George Knox, Adolphus Scharland, Robert Berts, Clara Rockwell, Alma Lewis, Flora Brown, Frances Wheeler, Sadie and Naomi Wheeler. Season will begin at Newport, N. H., Sept. 21.

SHEA, THOMAS E.—Thomas E. Shea, proprietor; James Wall, manager; James P. Forrest, advance agent; George L. Kennedy, stage-manager. Charlotte Burkett, Daisy Chanlin, Alice Endres, Emma Salisbury Southard, Lillian Claflin, Marion Irving, James J. Cassady, Spencer Charters, John F. Gilbert, J. Irving Southard, Frank Guderian, Carl Lee, Lee Michael, Arthur Mosher, Fred Kaiser, John Dodworth. Tour began at Fall River, Mass., Sept. 7.

STANLEY, CARRIE.—Charles B. Burns, proprietor and manager; O. H. Kemper, business-manager; Ed H. Bamstead, Jr., advance agent; R. H. Manly, treasurer; M. B. Randall, stage-manager; A. B. Tyndall, musical director; G. H. Russell, property man. O. H. Kemper, Charles B. Burns, M. B. Randall, Master Walter Burns, Earl T. White, R. H. Manly, A. B. Tyndall, Carrie Stanley, Louise Kemper, Anna Randall, Trixey Nelson, and the dramatic dog "Nig." Tour began at Columbus, O., Aug. 3.

TOLSON STOCK.—Charles Tolson, manager; J. N. Montgomery, business-manager and advance agent; James Godley, stage-manager; Alma Lord, musical director; George Thomas, property man. Townsend Irwin, George W. Scott, Fred Rella, O. C. Raf, Helen Aubrey, Lorena Tolson, Geraldine Godley, Madaline Cusick, Alma Lord. Tour began at Hot Springs, Ark., Aug. 31.

THE DONNA TROY STOCK.—James L. Glass, director; Ralph Barrowman, advance agent. Donna Troy, Estelle Lavelle, Lou Greiner, Lila Greiner, Mattie Scott, Francis Hogan, Francis Scott, S. W. Deven, Earl Dalrymple, Charles Greiner, Baby Scott.

THE FISKE-STOCK.—E. D. Fiske and T. V. Stock, proprietors and managers; W. C. Hamilton, business-manager; George Davis, advance agent; Frederick Hoey, stage-manager; Robert Johnson, musical director; J. B. Severance, property man; Phil Burns, band leader. Grace Hamilton, Edythe Marion Bryan, Mable Hawthorne, Louise Potter, Petite Ethel, Earle Simmons, George Carroll, Fred Huxtable, E. L. Woods, Frank Cook, William Hall, Phil Burns, Robert Johnson, William Hamilton, Orin Alger, Frank Cook, J. B. Severance, William Hall, John Woburton, Henry Alberts, Frank Preston, Tom Vinton, Al. Lawrence. Tour began at Calais, Me., Aug. 17.

THE STEELSMITHS.—The Steelsmiths, proprietors; C. M. Steelsmith, manager; Frank Jenks, advance agent; L. E. Martelle, stage-manager; Lillian Jenks, musical director. L. E. Martelle, Ed. Foley, J. Leslie Thompson, C. M. Steelsmith, Jr.; T. M. Wilson, Claude La Mott, Sadie Steelsmith, Dott Highbaugh, Cora Martelle, Nellie Beatrice, Clida Young, Lillian Jenks, La Mott and Beatrice, Foley and Young. Tour began at Bethany, Mo., Aug. 10.

THE VAN DYKE CO.—H. Walter Van Dyke, proprietor and manager; Fred M. Congreshall, business-manager; Harry Boon, advance agent; Will E. Emery, musical director. James Fulton, A. E. Bellows, E. C. Sprague, James McCoy, Com. P. McCoy, F. M. Congreshall, Bertie Van Dyke, Dolly Temple, Bessie Jackson, Alice Jackson, Little Irene.

VAN DYKE AND EATON CO.—F. Mack, manager; C. H. Livingstone, agent. Whit Brandon, John Dvorak, Willard Foster, Will H. Dorbin, F. Charles Fredericks, Harry Eldon, Jack Cassin, W. S. Blackmore, Frank Emmons, George Botsford, Ollie Eaton, Della Mae Wilson, Laura Eldon, Bertha Davidson, Mrs. F. C. Fredericks, La Adelia, Mrs. R. Mack.

WARDE STOCK.—W. T. Warde, manager; W. P. Waller, advance agent; Charles H. Perry, stage-manager; Kathryn Kane, musical director; George Weston, property man. George Wright, Will S. Beecher, Hal Ross, Hugh R. Norton, the Arlingtons, Ora Myers, Pink Russell, Blanch Campbell, Kathryn Kane, Miriam Carson, George Weston, W. P. Waller. Tour begins at Catawissa, Pa., Sept. 17.

WILSON, FREDERICK H.—Ryan and Wilson, proprietors; John A. Ryan, manager; Thomas N. Shields, advance agent; James J. Ryan, treasurer; I. M. Douglass, stage-manager; Harry F. Stafford, musical director; Allen G. Purvis, property man. Frederick H. Wilson, Harry F. Vickery, Frank V. French, I. M. Douglass, Max Milligan, Alvin Pepper, Orvin Pepper, Henry J. Pierce, Helen K. May, Sadie Gibney, Grace Gibney, Barbara Wood, Lizzie Gonzales, Little Lucile, Master Robert. Tour began at Matteawan, N. Y., Aug. 20.

What's in a Name

Like a racer in the chase, far to the front, and forging ahead,

Hunter Baltimore Rye

is the leading whiskey of America.

In a great run the country over, on its quality, popularity, reputation, it comes up always on call.

Sold at all first-class cafes and by jobbers
WM. LANAHAN & SON, Baltimore, Md.

STOCK COMPANIES.

MORDANT-HUMPHREY.—Edwin Mordant and Ola Humphrey, proprietors and managers; Edwin Mordant, stage director; O. S. Burns, representative. Edwin Mordant, Ola Humphrey, Mortimer Martini, Charles Belcher, K. Owen Evrysole, William Marion, Charles Parent, George O'Farrell, Paul Pilkington, George Smith, Edna Keeley, Jane Templeman, Beatrice Bromfield, Anna Gordan, Mildred Lyman.

SPOONER STOCK CO.—Mrs. M. G. Spooner, proprietor; Will McAlister, manager; Edward F. Carpp, press agent; George Davidge, treasurer; C. C. Palmer, stage-manager; Roy Newton Hair, musical director; Thomas Sheeley, property man. Edna May Spooner, Cecil Spooner, Mrs. M. G. Spooner, Olive Grove, Jessie McAlister, Cora E. Morlan, Harriett Sweengin, Augustus Phillips, Wilbur Higby, Harold Kennedy, Dwight Allen, Edwin Curtis, Ben Wilson, Claude Thardo, R. K. Spooner, C. C. Palmer, Tom Sheley, Little Louise Allen. Season began at Brooklyn, N. Y., Aug. 24.

STANDARD THEATRE STOCK.—Darcy and Speck, proprietors; Fred Darcy, manager; Howard Wall, business-manager; Mortimer Smith, treasurer; Warren F. Hill, stage-manager; Alexander Ulbricht, musical director. George Arvine, Mattie Choate, Bertram Miller, Warren F. Hill, Irvine Walton, Colvin Kavanagh, Charles F. Newsome, Harry L. Redmond, Charles Kennedy, Fanny Granger, Mabel Blake, Helen Gray, Lillie Steele, Little Lilly Schaeffer. Season opened Aug. 22. Permanently located at Standard Theatre, Philadelphia.

MUSICAL COMEDY.

**BABES IN T

proprietor and manager; G. L. Douglas, advance agent; L. N. Starr, stage-manager; W. J. Mead, musical director; C. C. Pratt, property man; C. B. Roberts, leader of band. Paul Hudson, B. H. Hester, D. C. Plumleigh, L. D. Sweet, Ralph Farrar, Claud B. Roberts, Beatrice Terry, Baby Irene Spooner, Marjorie Sweet, Marie Blair, Edna Baldwin. Opened at Storm Lake, Ia., Aug. 4.

THE SPORTING CRAZE.—Adams Brothers, sole owners and managers; James R. Adams, business-manager; George H. Adams, stage director; Walter (Wallie) Mack, advance representative; James C. Leslie, assistant stage-manager; Harry L. Howard, musical director; Louis C. Jenckens, stage carpenter; Dick Lightfoot, master of properties; Mrs. Anna Moore, wardrobe woman. Zara and Zara, the Four Olifans, Mons. and Madam De Campos, Henry Cooke, the Two Cato's, Alice Hilton, Lily Adams, Marie Shirley, Rosine Cooke, Mrs. George H. Adams. Season will open at Tarrytown, N. Y., Sept. 21.

MINSTRELS.

BARLOW MINSTRELS.—J. A. Coburn, proprietor and manager; E. F. Martiny, advance agent; N. A. Linville, treasurer; Walter Wolfe, stage-manager; Robert A. Rea, musical director; Walter F. Hanley, property man. B. J. Linville, Charles W. Milton, Edward Hayes, N. Iler, W. Burke, Mons La Hurt, McDonald, G. Buttons, Charles Strong, William Daly, Lee Chaney, Joseph McAnallon, A. Fulton, J. Paul, Gus Gloss, Al. Gloss, E. Varin, A. Turinne, J. F. Walsh, Joseph Nevin, C. H. Reed, Robert Rea, Victor Welte, Fred Todd, W. S. Stewart, George Goodale, A. DeVoe, W. F. Wrenn, Henry Whiteman, Charles Butler, R. F. Hall, Robert Strong. Tour began at Cincinnati, O., Sept. 7.

BEACH AND BOWERS' MINSTRELS.—Bobby Beach, proprietor, manager, and business-manager; Charles Kellogg, Fred Bowers, Frank Conway, and Charles Lindblade, advance agents; John Andrews, treasurer; James H. Stuart, stage-manager; Frank Huering, musical director; Wilson Miller, property man. Eddie Elroy, Will Kyler, Smith Brothers, Dygart and Scanlon, James H. Carroll, Olmer Henry, Wilson N. Miller, Tom Smith, Bob Anderson, Otis Dygart, Ed Huering, Alpha Mesklmen, E. M. Fritz, Russell Hartman, Matt Luckish, Denis Powless, Wild Fields, Tom Stone, Bert Beck, Ralph Henry, J. T. Wiley, Otis Bowers.

DOCKSTADER'S MINSTRELS.—Dockstader Minstrel Co., proprietors; James H. Decker, manager; John A. Shean, business-manager; E. R. Gerson, advance agent; F. E. Zonne, treasurer; John W. Early, stage-manager; M. J. Latham, band master; B. Schlinski, musical director; Al. Robins, property man; William Tryon, electrician; Frank Meldrum, assistant electrician; Mike Gould, carpenter. Neil O'Brien, Carroll Johnson, Max Ford, Ed Ford, Manuel Romain, Frederick Bowers, Roy Alton, John W. Early, Bruno Schlinski, George K. Weller, Al Merritt, William H. Hallett, James Wallace, James B. Brady, Harry A. Ellis, M. J. Latham, Morris Coll, E. H. Brill, Vic Erickson, Harry Hungerford, John Gannon, Eddie Munson, Frank Keeble, B. Gleckner, Feraull Janneshech, J. Klein, F. Sohmer, Beder Hartsog, Nickobela Yefter, Daniel Lawrence, George Grooms, Fred Pfeifer, George Nicolin, George H. Miller, William Tryon, Al. Robins, Frank Meldrum, Mike Gould, Grant Leslie, Hird Franz, J. Schmidt, F. Wolf, Ebert Franz, Feifer Uhan, R. Joseph, Wilhelm Brower, Klein Menchen, G. Beder, G. Brevor, M. Mathews, W. Nichols, Joseph Brevor, F. Linza, Joseph Moldort, Ebuer Pfellick, John Phellck, Gruth Adam, T. Fuller, John Just, Bornas Koenig, Beder Selber. Tour began at Elizabeth, N. J., July 4.

KERSAND'S, BILLY, MINSTRELS.—Kersand's Amusement Co., proprietors; C. Jay Smith, manager; W. C. Thompson, business-manager; John Deshane, advance agent; Charles Standish, treasurer; Sam Cook, stage-manager; James S. Yacy, musical director; E. Thomas, property man. Marsh Craig, Kid Langford, Cook and Jones, William Shields, Alabama Quartette, Sid Kirkpatrick, A. J. Smith, W. A. Dixon, W. S. Wooten, Langford, Cameron, Burton, and Smith, L. Kersands, M. Fernandes, James L. Lacy, Morton Brothers, C. P. Jones, William Grundy, William Taylor, B. Covington, J. W. Simmons, L. Cooper, S. R. Burns, Ed Buttler, Rastus. Tour began at Danville, Ill., Aug. 27.

VOGEL'S, JOHN W., MINSTRELS.—John W. Vogel, mgr. Marvelous Melrose Troupe, Lew Benedict, Tommy Hayes, the Electric Trio, Harry Leighton, John Cartmell, Guy Johnson, Carl Gath, Earl Taylor, T. B. Stewart, J. G. Sims, E. H. Miller, K. Pearce, William S. Johnston, John J. Holen, Charles Grimaley, Al. G. Peebles, John Goodman, Arthur Rigby, Bowman Deaves, Crawford and Finning, George W. Kerr, Thomas Merrick, Frederick V. Jumps, Charles E. Stutzman, Edmond Baix, F. P. Keeney, M. Schmidt, J. Kersting, H. Wilson, J. Shoemaker, S. R. Turner, I. S. Potts, Joe Egan, Henry Burt, the Coronation Octette. Season opened at Newark, O., Aug. 18.

WEST'S, WILLIAM H., MINSTRELS.—Sanford B. Ricaby, general manager; W. C. Justice, advance agent; E. W. Chipman, stage-manager; Carl Schilling, musical director; George Venus, lithographer; Fred A. Herting, stage carpenter; Horace Green, chief electrician. Sanford B. Ricaby, E. W. Chipman, Fred Huber, John H. King, George Jones, Fred May, F. H. Smith, W. Klipatrick, Herbert Kleimer, William Kleimer, Theodore H. Murphy, Charles E. Gano, George W. Jenkins, G. F. Denton, Charles E. Foreman, Aubrey Pringle, W. J. McQuinn, James H. Sadler, William Cyr, Louis Tracy, J. R. McCollister, Thomas Lowans, J. W. Goldsworth, Leonard D'Anna, Robert Browne, Edward C. Yeager, Harry Oliver, James Cole, Carl Schilling, Oscar Buschalk, Fred A. Herting, Horace Green, the Great Kartelll, W. C. Justice, George Venus. Tour began at Detroit, Mich., Aug. 23.

VAUDEVILLE, BURLESQUE AND EXTRAVAGANZA.

A NIGHT ON BROADWAY.—Harry Morris, proprietor; John S. Raynor, manager; Hans Albrecht, musical director; George Bradley, property man. Margeret Baxter, Mae Taylor, Irene Young, Alice Porter, Nellie Fenton, George Yeoman, T. J. Dempsey, Andrew O'Neil, William Barlow, Ed Brennan, Tom Almond, Sara Carr, Lottie Bradley, Eva Clifford, Julia Chapman, Edna Trimble, Helen Stetson, Frida Beese, Mamie Chapman, Jessie May, Doretta Peck, Annie Lawrence, Jennie Ralston. Tour began in Brooklyn, N. Y., Aug. 24.

BOWERY BURLESQUERS.—Hurtig and Seamon, proprietors; Joseph Hurtig, manager; Albert L. Rich, business-manager; Harry Abbott, advance agent; Albert L. Rich, treasurer; Mark Bennett, stage-manager; W. H. Schubert, musical director; Joe Emmerson, property man; Joe Huber, electrician. Tour began at Cleveland, O., Aug. 17.

DAINTY DUCHESS BURLESQUERS.—L. Lawrence Weber, proprietor; Sim Williams, manager; Joe Adams, stage-manager; E. A. Myers, musical director; Nick Murphy, property man. Williams and Adams, Jordian and Harvy, Fay and Allen, Hays and Suits, Harry Evans, Idylla Vyner, Margie Hilton, Daisy Palmer, Nellie Hayden, Clara La Bell, Florence Freeman, Lottie Courtney, Bell Sisters, Allen Sisters. Season began at Pittsburgh Aug. 10.

KNICKERBOCKERS.—Louis Robie, manager; Joseph Robie, business-manager and advance agent; Aurello Cocin, stage-manager; George May, musical director; Tom Carey, property man; B. C. Hammond, carpenter. The Knickerbocker Four, Five Juggling Normans, Frank Finney, Reid and Gilbert, the Amatos, Hawthorne and Burt, Clyde Darron, Alcene Vincent, Sellana Adams, Minnie Aldrich, Violet Lee, Lila Raymond, Virgie Lanson, Jean Mortimer, Cecyl Waldron, Helen Rogers, Lillian Rogers, Elsie Vaughn, Mattie Stone, Pearl King, Lucy Harron, Laura Lanson, Nellie Karle. Tour began at Toronto, Ont., Aug. 24.

THE BASHFUL VENUS.—Odeon Theatre Co., proprietors; James Madison, manager; Harry Montague, stage manager; Paul L. Brandt, treasurer; Eddie Cupero, leader of orchestra; Albert Handley, scenic artist. Leo Stevens, Harry McAvoy, Joelson Brothers, Jack Marshall, Jessie Carr, Caroline Duncan, Louise Gandy, Yvette Raye, Freda Lancaster, Mlle. Ordlar, Grace Spencer, Camille Calboun, Lottie Williams, Grace Milburn, May Milburn, Lillian Belmont, Homer Sisters, Ethel Kearney, Tessie Beaurgard.

VANITY FAIR.—Gus Hill, proprietor; Harry Hill, manager; Harry Leonl, advance agent; Jack Gardner, stage-manager; Charles Fay, musical director; William Klosterman, property man; Phil Helm, electrician. Mlle. Ani, aerial novelty; Imhof and Conn and Corinne, Happy Jack Gardner, Shannon and Brown, Cook and Sylvia, Dorethy Dean, and twenty-four chorus girls.

MISCELLANEOUS.

CRYSTALPHLEX CARNIVAL.—M. Henry Walsh, proprietor and manager; Will J. Walsh, business-manager; F. E. Frederick, advance agent; M. M. Benden, treasurer; H. W. Durand, stage-manager; F. E. Benden, musical director; Rex Williams, property man. The Five Durands, the Musical Bendens, the Crystalphlex Four, Crystalphlex Concert Band and Orchestra. Tour began at West Derry, N. H., Sept. 7.

LEE, VICTOR.—O. B. Cahill, proprietor and manager; H. Robert Hart, advance agent; O. B. Cahill, treasurer; Frank Wallace, stage-manager; Mrs. Horrace Herr, musical director; Frank Wallace, property man. Tour began at Cherryvale, Kan., Aug. 24.

SOUSA AND HIS BAND.—John Philip Sousa, conductor; Frank Christianer, manager; Clara M. Oalen, secretary. Twenty-third semi-annual tour opened at Willow Grove, Pa., Aug. 30.

PHINNEY'S UNITED STATES BAND.—Frederick Phinney, conductor; Fred S. Phinney, manager; Arthur S. Phinney, secretary; A. N. Phinney, treasurer. Winter season will open Jan. 15.

IN OTHER CITIES.

SAN FRANCISCO.

The second and final week, Aug. 24-30, of The Dairy Farm at the Alcazar was a duplication in pecuniary business of the first. The impression the play made here is a good gauge by which one can judge the success the play will have on the road. Paraphrasically and paradoxically speaking, the first appearance in San Francisco of The Unwelcome Mrs. Hatch at the Alcazar Aug. 31-5, with Florence Roberts, was not only a right royal welcome from aisle-crowded houses at every performance, but it was also the attraction de luxe at the Alcazar for many weeks. Unquestionably, it is the greatest play in which we have ever seen Miss Roberts, and in the part of Mrs. Hatch, she is, if I mistake not, seen at her greatest. No more need be said, in chronicling her performance, than that she really lived Marian Hatch head, heart, and body. Among the other characters in the play, that of Richard Lorimer, was capably given by Howard Scott. Harry S. Hilliard made a fine "Jack" Adrian. Specifically, when Gladys Lorimer (which was charmingly played by Virginia Brissac) was, in the last act, scrutinizing the photograph of her mother, he would have ceased the stiffness of the scene had he put a little more life in it. Lucina Henderson was happy and easily at home as Paul Trevor, enamored of Mrs. Hatch, in giving the role just the fervor and the reserve it required to make it pat. Edith Agnus brought out conspicuously and convincingly the heartlessness and money-likingness of the Second Mrs. Lorimer. Bertha Blanchard made character of Agnes, Marie Howe was a hit. The staging of the play was uncommonly good. The play will run another week.

The second week of Shenandoah, with matinees of Mrs. Dane's Defense 27-29, at the California, by the Neill-Morosco, drew big audiences all week ending 30. What struck one particularly as one entered the California, during the week of 31-5, to see the Neill-Morosco in Mrs. Dane's Defense, was the magnificence and the detail prominent in the staging of the play. Running one's eye over the cast that had to do with the play, it should seem a difficult matter to discover Sir Daniel Carteret a more competent keeping than that in which Frank MacVicars clothed the role. I have never seen an actor that speaks his lines more naturally than Mr. MacVicars. No one would suppose for a second he studies what he says, so easily does he say it. Sir Daniel's adopted son, Lionel, was given by Frederic Sumner in a manner fulfilling every requirement. Why Thomas Oberle is invariably every in the "bad-man" parts, as with one or two exceptions, he has been since his arrival here with the Neill-Morosco, is not as understandable as one would think, in view of the success with which he played Canon Bonsey, the Vicar or Sunningwater, with his ever ready, ministerial "glad hand," his oral "gush," and his habitual atmospheric hand-washing, amusingly given by Joseph Dailey. Charles Wyngate had little to do as James Risby, but make him a pluterratic and prodigal liar. H. S. Duffield was good as Fendick, the detective. In the trying role of Mrs. Dane, Lillian Kemble was most effective, blending therein the happiness in her love of Lionel and the despair of despair when, as result of the questioning by Sir Daniel in his library, in the third act, she had to give up her lover. Phoss McAllister had her second opportunity to show her knack as an actress in Mrs. Bulsom-Porter. Elsie Esmond was a sweet and lovable and loving little Janet. Adora Andrews played Lady Eastney with a deal of grace and delight.

A first-rate production of Camille at the Central 24-30 by the Central Stock co., with Eugenie Thais-Lawton as Camille and Herschel Mayall as Armand, did fine business. The Great Ruby at the Central 31-6, mounted in fine style, and played with a speaking cast of over thirty, proved enough of interest to draw full houses.

Henry Miller and Margaret Anglin and their co. at the Columbia 31-5 in Camille gave a presentable production to large and well-pleased audiences.

Fischer's had its regular big houses 24-30 to see the burlesques, Quo Vass Isa and The Big Little Princess, with the pan-principal cast, headed by Koib, Dill, Bernard, Blake, Hermsen, and Maude Amber. The final week, 31-6, of Quo Vass Isa and The Big Little Princess at Fischer's, had people entering just as if it was the first week of the farce instead of the fourth.

The Highwayman, at the Tivoli, ended its long run 30 to large and well pleased houses.

At the Tivoli the opening of the grand opera season, 31, with Verdi's Aida and Donizetti's Lucia Di Lammermoor alternating during the week of 31-6, and Lina de Benedetto, Cloe Maresini, Emanuele Ischierdo, Adamo Gregoretti, Baldo Travaglini, Augusto Dado, Guilo Cortesi, Adelina Tromben, Giuseppe Agostini, Giuseppe Zanini, and Alfredo Tedechi in the casts.

"People" came miles" to enjoy the operatic and songfful treat of the season thus far.

The Pollards Grand 30-5 in The Belle of New York.

George L. Baker, manager of the Baker Theatre and the Empire Theatre, at Portland, Ore., arrived at San Francisco 7. His trip hither combines business and pleasure. He will remain here several days. Among one of his various enterprises for the season of 1903-4 is an exceptionally fine co. in The Christian. The co. is on tour now, its route covering the Southern and Pacific States.

The two Greek plays, The Birds and Phedre, will be used as the formal dedicatory opening of the new Greek colosseumlike theatre on the University of California campus, Berkeley, 24, 25. On 26 Shakespeare's comedy, Twelfth Night, will be presented by Ben Greet's London co. that is giving Everyman in California.

Mary Caroline Johnston was granted a divorce here 4 by Judge Hebbard, from John Raffael Johnston, once an opera singer at the Tivoli and now a member of a co. at the Walnut Street Theatre, Philadelphia. They were married at San Francisco in 1895. Judge Hibbard in granting Mrs. Johnston the divorce awards her the custody of two children, and has ordered that Johnston pay $50 a month for their support.

George E. Lask is going to say "good-bye" to San Francisco and join David Belasco's forces Oct. 1. Therein Belasco is in and Fischer is out, an excellent, all-round man.

Manager Friedlander tells me we're going to have a regular surprise party in the Fischer production of The Paraders, which is to make its bow here soon.

Florence Roberts has secured from Amelia Bingham the Pacific rights of Clyde Fitch's comedy, The Frisky Mrs. Johnson, and it will be one of the plays in her extensive repertoire this season.

I have already referred to the tremendous success crowning the production of the Neill-Morosco' production of Shenandoah at the California for two weeks ending Aug. 29. But I omitted in that reference to chronicle that in the avidity of California records were eclipsed; that out of eighteen performances the orchestra had to be heard, but not seen under the stage, fourteen performances, and that the receipts were over $12,000 for the fortnight. Isn't that "purty good" at 75 cents as the maximum price for a seat?

Subsequent to the close of the Henry Miller-Margaret Anglin season at the Columbia 19 the co. will make a tour of the Pacific Coast under the management of Charles B. Dillingham, thence East to fill in a few dates. Miss Anglin not going to London until the Spring of 1904, to appear in the new play that J. M. Barrie is writing for her.

Ella Kearney, who is the younger daughter of Dennis Kearney, of San Francisco, a sister of Mildred Kearney, of the New York Casino co., and who owns a sweet-toned, well-trained mezzo soprano voice, has been engaged, temporarily, it is said, for one of the principal singing roles in The Glad Hand and The Con-curers, at Fischer's, making her debut 7. If Ella, in making her bow, scores good, it is thought she will accompany her sister Mildred East, whither she goes soon to rejoin her co.

At a meeting of the Pacific Coast Musicians' Union, No. 8, of San Francisco 4, it was decided to affiliate with the American Labor Union. In line with this decision, application has been made for a charter. The P. C. M. U. has never been affiliated with the A. F. L., but it has been for some time affiliated with the San Francisco Labor Council. Its officers are: President, I. C. Sevey; Secretary, George Ehrman. Its headquarters are at Native Sons' Hall.

Public Administrator George Gray applied at Oakland 3 for letters of administration on the estate of the late Carl St. Aubyn, former manager of the Amelia Bingham co., who died at St. Margaret's Hospital week ending 29. The estate is said to consist of a claim against Amelia Bingham for wages under a contract.

Robert Hood-Bowers (or, professionally, Robert, Rob, or "Bob" Hood), a composer of music and a writer of musical comedies and operas, has been engaged to succeed Harry James as the lyre-plunker at Fischer's. Robert is said to be twenty-six years young only.

Another concert at the Grand 1, by Fritz Scheel and the San Francisco Symphony Orchestra, opening with Wagner's overture, "The Flying Dutchman," and followed by the "Rhine Daughter" from Rheingold, Mozart's symphony in E-flat major, Grieg's "Symphonic Dance No. 4," Schubert's unfinished symphony in B-minor, and Max Schilling's "Prelude" to the second act of Zugweide, pleased a good house of music lovers.

Harry James, on his retiracy, Aug. 29, from the musical directorship at Fischer's, was banqueted and loving-cupped by friends and Fischer fellow workers. In the party at the affair were Barney Bernard and Mrs. Bernard, Max M. Dill, Winfield Blake, George L. Lask, Flemie Hope, Gertie Emerson, Mrs. Gladys Jones, Judge Frank H. Kerrigan, Judge Alfred Fritz, Walter Magee, Edward M. Graney and Mrs. Graney, John J. Gleason, James W. Coffroth, Captain E. D. E. Wilson, Captain H. Humphrey, Max Herman, Irving Franklin, Will Muntz, Herman A. Fortriede, Georgie Dow, and Gussie Hayden. Mr. James will remain in San Francisco and its vicinity a fortnight or so before going to New York. Later, in line with his present plans, he will organize a co. to go with him for a tour of Australia, South Africa, and Great Britain in, it is said, musical comedies and musical burlesques similar in make-up to those of Weber and Fields'. After the tour, which will absorb a year's time, Mr. James hopes to return to San Francisco and open a new playhouse here, which, it is said, will be built for him. Since Mr. James' arrival at Fischer's, which dates from the beginning of the Weber-Fields burlesques, he has given a good account of himself in drilling choruses, writing topical songs and standardizing the orchestra.

San Franciscans are glad to learn that the comic opera Kosiki, written by Emile Bruguiere, of this city, has been accepted by the Bostonians for its initial production this season. The opera currently described as "a serio-grand opera," is somewhat after that of Mascagni's Cavalleria Rusticana. It is scened in Old Mexico. Francis Powers wrote the book. Mr. Bruguiere has been an earnest and indefatigable worker in musical composition, and well deserves the success that is coming his way in Kosiki.

Cora Hummell, who is apt as an impersonator, and who has appeared at several local theatres with much success, has left San Francisco for New York, to begin her season of 1903-4 on the road. Some of her peculiarly good work is of Mrs. Flake, Marie Wainwright, Nance O'Neil, and of Louis James as Hamlet. Walter D. Wellman will manage Miss Hummell's tour.

The Central has Whose Baby Are You 7, with an elaborate production of Quo Vadis in preparation, probably 14.

A Texas Steer will come to the California in September, with Milt Barlow, he of ol'-time minstrel memory, as the Minister to Dahomey.

May Arlie, of George Edwards' London Gaiety co., is here, rehearsing the Fischer chorus in the champagne dance for The Glad Hand, which is to be a part of the burlesque bill at Fischer's during September. The management of Fischer's, in this connection, has now cut out a week for the run of its burlesques, making it four weeks instead of five.

The Western rights for A Royal Prisoner, Lorraine's romantic play, have been bought by Belasco and Mayer, of the Alcazar, for the repertoire of White Whittlesey, who will fulfill a five-year contract, under B. and M.'s management, after his season of 1903-4 East.

Mason and Mason in Rudolph and Adolph will be at the California in October.

Anent, the press reports from New York of the mental and physical collapse of Ernest Hastings, for several weeks leading man at the Alcazar, Mr. Hastings wires Marie Howe, of the Alcazar, Mr. All a mistake, on way to Brattleboro, Vt., for rehearsals. Love to all. This is gratifying to Hastings' admirers here. The last three words, especially, will ease the heart-pangs of the matinee girlies hereabout.

Eva Myrle Lewis is a new member in the Central co. that made her debut therewith 24, as Nichette, very creditably.

Manager Ben Greet's English Everyman co. arrived at San Francisco, from London, 22. It was at first planned the co. would begin its season in the East and work West. In view of the California dry season obtaining, however, it was decided the co. would begin its tour at Berkeley 1, come to San Francisco 2 for two or three weeks, and then tour California, finally returning to Pittsburgh, Pa., to play the East in Everyman.

John Elisler, who died at New York 21, was last at San Francisco with the James-Kidder-Hanford co., at the Columbia, in January, 1900.

The second concert of the San Francisco Symphony Society, under the baton of Fritz Schell, at the Grand 18, was well attended.

ORREL JAMES MITCHELL.

TORONTO.

The Toronto theatres on this, practically the opening week of the season, have been reaping a harvest at the box-offices and at the same time pleasing houses which have taxed the capacity of all the auditoriums here. The reason for this initial success is that the Great Dominion Exposition is being helped here for two weeks, and additional visitors by the thousand have been flocking to the city, and incidentally the attractions in town have been greatly benefited. Every performance, afternoon and night, has been most liberally patronized in every theatre in town, and new records for the two weeks of the greatest of America's annual fairs have been hung up.

The Grand Opera House, clean and most attractive after its months of darkness, opened the regular season 31, and until the last curtain, 5, was jammed to the doors with regular patrons and exhibition visitors anxious to see A Gentleman of France as it was presented by Willis Granger and his co. This was the second presentation of the play in this city, and though nothing was left undone on its former run here, with Kyrle Bellew in the lead, the interpretation of most of the parts this week was fully up to any standard which might be laid down for this interesting, though really incoherent, display of scenes of the romantic sixteenth century. Willis Granger showed a fine and keen adaptability which was highly appreciated by his auditors, and as Gaston de Marsac his part was in most capable hands. His ability to use the foils in the staircase scene was a strong part of the play and one which was rewarded by lustly due ovation. As Mlle. de La Vine, Henrietta Brown was especially effective in emotional scenes. Elizabeth Hunt and Edmond Norris were prominent and worthy of mention for the work they did. Scenery and settings were good. The Show Girl not only played to S. R. O. 7-12, but turned people away at each performance. The piece has been seen here before, but never to better advantage than on this occasion. Chorus is strong, costumes new and most attractive and all the people of the co. doing their very best to make every moment tell. House did a record night 9, so that it will be readily seen that the play was appreciated. Each one of the principals pleased immensely, and to discriminate amongst them would be to do an injustice. Chief in the cast were Stella Mayhew, Sam J. Mylie, Sid H. Forrester, Fred Truesdell, R. E. Warren, Charles R. Haigh, Walter J. Parle, Alfred E. Marentette, Alva E. Lanz, Harry A. Stern, Kenneth E. Finlay, John Mueller, Fern Melrose, Josephine Floyd, Ada St. Clair, May Sweeney, Catherine Tanner, Susette Beatty, Edna Sweeney, Daisy Faust, Minnie Mills, Marie E. Le Clair, Rosie Faust, Vera Faust and Charles Parcor. The Bandmann Opera co. 13-18.

At the Princess Aug. 31-5 Lew Dockstader and his big minstrels provided a programme which has been seldom outdone in this city. It is a sort of out of the way bill for the Princess to present, but the excellence of the performance fully justified the management in putting it on for the delectation of the crowded houses which the theatre had during the week. The scenic setting of the first part was beautifully arranged, as was the transformation scene, showing a field of sunflowers, after the style of the poppy field in The Wizard of Oz. Among the vocal numbers the most popular offerings were those by John W. Early, Manuel Romain, and George F. Weller, and the comic songs and quick, witty retorts of Lew Dockstader, Neil O'Brien and Carroll Johnson were as popular as could possibly be imagined. The co. had with it its own orchestra, under the leadership of B. Schilinski, and all accompaniments and music of the co. were given in an efficient and masterful manner. In the minstrel line the Dockstader effort was one which easily placed it first among its kind visiting this city in years. Foxy Grandpa 7-12 played to crowded houses. The principals, Joseph Hart and Carrie Le Mar, were most amusing, and these leaders were admirably followed by a co. of mirth-makers adequately worthy of the the name. De Wolf Hopper in Mr. Pickwick 13-18.

Clark's Runaway Girls have filled the Star Theatre to overflowing 31-5, and the show has pleased in every particular, being above the average. The Rose Hill English Folly co. played to capacity 7-12. Receipts were equal to any previous week. All in olio "made good." Transatlantic Burlesquers 13-18.

The Coldstream Guards Band played to the capacity of Massey Hall 8, 9, and later delighted thousands at the Dominion Exhibition, now in progress here.

Bolosay Kiralfy's spectacular exhibition at the Exposition has been the chief attraction for two weeks. This year at the great fair he has presented A Carnival in Venice.

STANLEY McKEOWN BROWN.

DETROIT.

John E. Johnson, of this city, has engaged for the present season with The Runaways, now playing at the Casino, New York.

The Pride of Newspaper Row, projected by W. B. Lawrence, of this city, has been rehearsing for the past two weeks in Duffy's Music Hall, preparatory to opening at Adrian, Mich., 7. O'Brien and Havel, recently seen at the Avenue Theatre in Ticks and Clicks, have the star parts.

Ralph Rowley a Detroiter, has been engaged by B. C. Whitney as understudy to the tenor role in The Show Girl.

B. C. Whitney, proprietor and manager of the Detroit Opera House, was presented with a handsome silver punch bowl by several of his Detroit friends at the closing evening of The Show Girl, which closed a most successful engagement at the Lyceum Theatre 5.

Ethel Levy, wife of George M. Cohan, was a visitor at the Russell House during the past week, having been compelled to cancel her engagement in Cincinnati, owing to an attack of asthma. Her physician

INDIANAPOLIS.

Hi Henry brought a good minstrel co. to the Park 3-5. The first part of the performance was probably never on a more lavish scale, the entrance to the Court of Neros making a grand setting that was dazzling in color and gay with light. The audience was in the humor to laugh and each joke met a hearty response and every song brought an encore, and sometimes three or four of them. The co. has more than usually strong singers, and the first part was made up largely of songs, ranging from solos to double quartettes and chorus numbers. There were ballads by E. S. Proulette and B. G. Hardcastle, who, "When the Frost is on the Flowers," while the audience encored the efforts of George S. Van and J. P. Moore time and again. Arthur Deming does not pretend to be a singer, but the audience found him irresistibly funny in his attempts as a vocalist and applauded his yarns, whether old or new. John Dove sang "Rags," and had to repeat it half a dozen times. Joe Latoy sang "We've Got to Move," with the audience clamoring for more at the end. The finale to the first part was a sketch, A Business Proposition, given by Deming, Dove, and Van. Hi Henry has not lost his talent as a cornetist, and the audience gave him several encores when he appeared in the olio. The singing and dancing comedians, Corrigan and Dove, gave a sketch that was full of lively fun, Dinah's Whereabouts. The singing and the tumbling of the Latoy Brothers included numerous pleasing feats. Arthur Deming kept the audience in a continuous laugh when he gave a monologue. Perhaps the best number in the olio was the acrobatic turn of the Bartelli Troupe.

A Montana Outlaw packed the Park 7-9. W. A. Clark as Jack, found especial favor with the audience in his love scenes with the ranchman's daughter, a part well taken by Helen L. Warde. The comedy element was in the hands of a number of players, who kept the fun going at a lively pace. One of these characters was Jubilee Slick, a member of the Montana Legislature, impersonated by John C. McDowell. Another was Alice McDowell, who took the part of Drift. These two gave a singing and dancing specialty that won an encore. Marie Goff, as the landlady in a Rocky Mountain hotel, brought out many a laugh. Another helper in the fun making was Fred J. Dionra in the character of a negro porter in the hotel. The villainy was in the hands of Willard Howe, and Ralph Colver impersonated the cattle king. C. E. Rathburn appeared as Nevada Pete. Realism was added to the play by a holdup of the stage coach, of the old fashioned kind, that bears the bullet marks of real life on the plains, and the cowboys rode half a dozen horses and made the holdup scene merry by fusillades of pistol shots.

English's is dark all this week, making preparations for The Sleeping Beauty and the Beast, which is to be all during the Fair Week, 14-19. After The Sleeping Beauty and the Beast has filled its engagement English's will be a busy place, with few dark nights. Never before has the booking for the house been so thorough and so attractive. Among the musical attractions billed for an early appearance are the new opera co. at the head of which is Grace Van Studdiford, Anna Held in her new piece, The Sultan of Sulu, The Prince of Pilsen, Frank Daniels in The Office Boy, Francis Wilson in Erminie, Jerome Sykes in The Billionaire, the Rogers Brothers in London, Rine Beard, Marguerite Sylvia in a new opera and many others. Of dramatic attractions are E. H. Sothern for two engagements, one before going into New York with his new play and two nights afterward, Henry Irving in Sardou's Dante is booked for two nights and a matinee. Forbes Robertson and Gertrude Elliott will play Kipling's The Light that Failed at two performances. Mrs. Langtry is booked for one night. John Drew will play his new piece for three nights. One night will be occupied by Salvini and Eleanor Robson in Othello, and other stars already billed are W. H. Crane in The Spenders, James K. Hackett, Mary Mannering, Maxine Elliott, May Irwin, Daly's Stock co., Grace George, Tim Murphy, Nat C. Goodwin, Otis Skinner, and Ada Rehan, for one night only, and Richard Mansfield for two nights. Superba, 14-19: A Ruined Life, 21-23: Her First False Step, 24-26; Uncle Tom's Cabin, 28-30; Joe Welch, Oct. 3.

GEORGE S. APPLEGATE.

JERSEY CITY.

All the local theatres gave matinees 7, and good business was inclined to be light. But at night the S. R. O. signs were out early.

At the Academy of Music A Hot Old Time opened 7-12, and business has been fine, although the piece did not deserve it. A Hot Old Time is placed on the stage in a lavish manner, and the specialties are all good, but a lot of old variety stuff is introduced, and while the audience laughs it is partly forced. The cast presents Eddie Weston, as Larry Mooney (the part Johnny Ray, formerly played), and he is very good. He works hard and made a hit. Eddie Collins, of this city, as Jack, is an able assistant, and he divided honors with Mr. Weston. The team works well together. I. Joseph Cimeara, as Ike, has a fine voice and puts lots of snap into his work. John McMahon, as General Blosser, is a good old man actor. Gussie Nelson, as Blossom, and Leola Mayne-Allen, as Cherry, are good. The part of Mrs. Blaser was not as bolstered-up as in former seasons, because Helen Davidge has a different conception of the character. The acrobatic work of the Nelson Sisters was fine. The chorusses are lively and well rendered. Jane Kennark in Under Two Flags 14-19. Wedded and Parted 21-26. The Ribou Theatre offered Shadows of a Great City 7-12 to excellent patronage. Annie Ward Tiffany, as Biddy Ronan, is the star, and she is a comedienne in every sense of the word. All through the play Miss Tiffany is at her best, and keeps the audience in good humor. Her pathos is well blended with comedy, which helps to make the piece one of the most delightful dramas on the road. The effects are fine and the scenery new and good. The olio is pleasing, and a fine [illegible] unraveled it. A. J. [illegible] much at home [illegible] to receive the [illegible] and he was compelled [illegible] each performance. [illegible] is a good actor, with ability. Thomas [illegible] musical performance, and is [illegible] much experience. Russell [illegible] pawnbroker, is a fine character [illegible] ugly part stand out strong. [illegible] as the detective, was excellent. [illegible] to the dual parts of mother and daughter and worked hard. Even the small parts

were well taken care of by W. A. Paul as Hammond, Irene Grant Fenton, as Mrs. Higgins. Nellie Mc Henry in Miles 14-19. In the Palace of the King 21-26.

The Academy of Music will have three straight weeks of Sullivan, Harris and Wood's attractions, commencing 21.

Eddie Collins, of this city, a member of A Hot Old Time co., met with a fine reception from his many friends while the co. appeared at the Academy of Music 7-12. Mr. Collins is a valuable member of the co., and plays the part of Jack Treadwell, the Yale quarterback, with discretion and ability.

Louis Dittmar, orchestra leader at the Bijou Theatre, has completed arrangements to take out his musical farce-comedy, A Night at the French Ball. It will go out with a large co. and handsome wardrobe.

Lottie West-Symonds, who plays Mrs. Blaser in A Hot Old Time, was unable to open with the co. here 7, as she is in a hospital, where she had an operation performed. She will be away from the co. six weeks. Helen Davidge is playing the part until she returns.

Treasurer Harry Hogan, of the Bijou Theatre, is slowly recovering from his recent sickness, much to the delight of his many friends.

John E. Langabee, stage machinist of the Academy of Music, will close his hotel at Lake Hopatcong 14 and return to duty at the Academy 14, after a very prosperous Summer.

Manager Frank E. Henderson went to Long Branch 10 to defeat himself as a candidate for presidency of the Hollywood Golf Club. WALTER C. SMITH.

KANSAS CITY.

Almost the last, but still the most important opening of the new season occurred [illegible] when the beautiful Willis Wood Theatre were opened to the people and Kansas City's best vaudeville [illegible] house had begun its second season of service. When Johnny Comes Marching Home was the opening attraction, and from the generous applause accorded them it evidently made good with Kansas Citians. In spite of a heavy rain storm just about theatre time, the house was packed and as a large advance sale has been recorded a good week's business will undoubtedly be done. Kansas City is very partial to musical pieces, and the "Johnny" attraction, besides being far above the average, was also exceedingly original in theme. W. H. Thompson, as Colonel John Graham, appeared to excellent advantage. His fine baritone voice was used to great effect in several selections, "My Own United States" probably being the most popular. Mattie Marta scored a decided hit in both her comedy and songs. Her duet, "'Twas Down in the Garden of Eden," with Maurice Darcy, won repeated recalls. Florence Hayward made a pretty Kate Pemberton, and her clear soprano voice was heard to excellent advantage in several songs. James Francis, as Jonathan Felix, was responsible for some good comedy, his one song, if it may be called that, "Lonly Upset," causing roars of laughter. William T. Carleton, as General William Allen, and Lottie Saunders, as Mrs. Pemberton, were both more than well received. The chorus was good looking and sang well, while the quaint hoop skirts were a decided novelty in costuming. Florodora 13-20.

William H. West's Minstrels made its annual appearance at the Grand 6-12, playing to the usual good crowds. The co. has several new features this year that seemed to win much favor. Aubrey Pringle, Charles K. Foreman, George Jones, Fred May, James H. Sadler, and George W. Jenkins were all well received in popular vocal selections, while Charles K. Gano, Fred Huber, and John H. King, as end men, caused much laughter. In the second part an entertaining musical turn was given by Murphy and Gano and the Meimers, and the Great Kartelli furnished a marvelous performance on the slack wire. The two burlesques, Prince Siam's Visit to America and The Wizard of Box, created much laughter. Under Southern Skies 13-19.

Reuben in New York was the attraction at the Auditorium 6-12, playing to good business. The piece is a musical farce of average merit, and was presented by a very capable co., while the scenery and costumes were adequate. Individual honors easily belong to Joseph Kearney, who as Spike McCue, the cab driver, showed much ability as a comedian. Ethel Courtney also won much favor as the maid, her several songs winning loud applause. James K. Ryan, Joseph Harrington, Harvey Brooks, William Lowther, Marjorie Fair, Edo Tyler, and Josephine Eiry played other principal roles very acceptably. A Deserted Bride 13-19. Land o' Cotton 20-26.

The James Boys in Missouri packed the Gillis nightly 6-12, scoring the usual big hit, with the followers of melodrama. The presenting co. was one of more than fair ability, bringing out the many exciting situations in good form. The two principal roles, Jesse and Frank James, were played by Charles H. Gardner and E. M. Crane, respectively, while Jennie Summers, Jesse's sweetheart, was most acceptably done by Gay Errol. Other principal roles were well cared for by Stanton Ogle, J. H. Lorensen, Ed M. Kimball, Anson Varney, Pauline Maddern, Eva Lewis, and Louise Bernero. The production was well staged. A Little Outcast 13-19.

The second week of the Century season opened 6 with The Bowery Burlesquers as the offering. Their vehicle was styled On the Yu-Con, but as is usual in such productions, the name meant but little. The co. numbered several very clever people, chief among whom was Harry Watson, Jr., whose tramp impersonation was the hit of the evening. George Bickel, as the German bandmaster, and Ed Wroth, as the Irishman, also contributed largely to the fun-making. Lizzie Freleigh, Jennie Le Beau, and Nettie Nelson, assisted by the chorus, were also important factors in the general scheme. The production was prettily staged and costumed. American Burlesquers 13-19.

The last week of the season at Forest Park opened 6 to the usual large Sunday crowds. A good bill at the theatre and the many park attractions afforded ample entertainment for all. An additional free attraction was a performance by Madame Vallecita's trained lions, which won much favor. The season at this popular resort will close Sunday, 13, when an amateur carnival will be held in the theatre. Many applicants have already applied, and Manager Lloyd Brown is kept busy picking out the best.

The season at Electric Park practically ended 6, when the Banda Rossa closed its six weeks' engagement, playing as the farewell selection "The Star Spangled Banner." The park has added another successful season to the several already recorded, and the management announce that 300,000 paid admissions have been recorded this season.

O. D. Woodward, manager of the Willis Wood and Auditorium theatres here, is back in the city again after a trip of several weeks. Mr. Woodward first went to New York and was in Brooklyn to see the opening of the tour of Under Two Flags, in which he is starring Jane Kennark. He later attended the opening of the Boyd Theatre in Omaha, which is also one of the Woodward and Burgess enterprises, returning home in time to be present at the Willis Wood opening this week.

Walter Damrosch will be the feature of the first Symphony Orchestra concert, which will be held at the Willis Wood Nov. 13. D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

The Court Square was busy Labor Day with two performances of Our New Minister, which was excellently played, the work of Joseph Congers as Darius Startle, the detective, Fred Mowar as the Postmaster, Louis Pierce as Obadiah Blurton, Grant Foreman as the convict, and Grace Hanson as his daughter, as well as John Farley as the Billy Baxter boy, being of the best. So long as this play is so well cast as this season it ought to keep running.

York State Folks was the attraction 8 and pleased as usual. Ray L. Royce, James Lackaye, Mrs. Sidman, and able support interpreted the pretty drama, in which the late Arthur Sidman left his best thought.

The Silver Slipper, which opened here last Fall, revisited the Court Square 9 to good business. The cast was somewhat different, though Sam Bernard still carries the fun, and he works the auction scene to the limit of its fun possibilities. Ann Tyrell as Weenne, Donald Brine, Joseph Welch, and Carolyn Gordon were notable. The chorus looked and sang well, and the champagne dance was very ginger-ale-ish.

Daniel Sully, who left his priestly parish to become a bluff and hearty miller by The Old Mill Stream, showed his new play to Springfield for the first time 10. Mr. Sully's new character fits him finely and he grows to be well liked in his progress through the homely drama. He has a good supporting co., W. H. Kokman doing especially fine work as Gus Schultus, an old German settler, and Harold La Costa as Sam Wilber.

Coming to the Court Square are: Hearts of Oak 12. The Kilmore Sisters in Mrs. Delaney, of Newport, 19. Mary Shaw in Ghosts 24. Charles E. Evans in There and Back 25. The Sign of the Cross 26.

The Grand Opera House was given the first performance 7-9 of Manager Keogh's new production, New York Life, which gets to his New Star Theatre 21. It is a melodrama full of thrillers, and is well cast, the character of "Chuck" Connors being very appropriately taken by "Chuck" himself. Muriel Starr, a young actress whose work in a repertory co. impressed the manager, is leading woman, and does her part well. James R. Garey, the author of the play, makes a strong character study of Savini, the keeper of an Italian dive. The Puck children, Harry and Eva, are prominent, and the scenery is very elaborate. The engagement opened to very large attendance.

The Brigadiers filled out the week with a performance which gave a very strong vaudeville bill, and a burlesque that needs fixing. The co. has recently been reorganized, and will doubtless have something better for an afterpiece. The Martine Brothers make a tremendous hit in their comedy acrobatic work, closing with a whirlwind finish, in which they turn 61 flip-flops in 60 seconds. You may not be able to count that extra one, but it's there. Nellie Burt, John A. West, Burnett and Wyerson, Starr Brothers, Hoerle and Prescott, and Tascott have other applauded acts. Coming are: Joseph Santley in From Rags to Riches 14-16. Reilly and Wood's Big Show 17-19.

Howard Hall in The Man Who Dared was the New Gillmore attraction 7-9, being its third visit to Springfield. Mr. Hall still goes into the lion's cage as jauntily as he would go to lunch, but no lunch has yet happened in this case. If there were, I fear it would be a banquet hall deserted. Mr. Hall further shows that he is a man who dares by coming before the curtain between acts to advertise his book, which boys go about with among the audience at the same time. An excellent co. surrounds Mr. Hall and the lions and good business prevails.

On the Frontier, with a real Indian band, drew people to both the rear and front tiers at the New Gillmore 10-12. The Indian band was also used as a street attraction, but the Eagles have a band here called the "Buzzard's Band" that can dispense more savage music. Mr. Abby was the Indian principal, Michael McDonald was an Irishman and George Hillman a Dutchman. Del De Louis the hero, H. E. Albert as the renegade and Eleanor Jennings an army girl, soldiers, bandits, Indians, and specialties mingle in the play. Coming are: The Fatal Wedding 14-16. Slaves of the Mine 17-19. For Her Children's Sake 21-23.

The Smart Set, which played a record week at the Nelson last season, returned for another six-day visit 7, opening the house for the season, and seemed to be still popular. Billy McClain and Madame Cordella are still principals in the co. Tom McIntosh succeeding Ernest Hogan, and "making good." Lawrence Crowell is another new member of the co., who made good. The performance went off with snap and plenty of color, and is musically strong. A Hot Old Time will again have Hibernian displeasure week 14.

All four theatres needed more seats on Labor Day.

I may be excused for the pen-slip in last week's letter, where I spoke of Tom Brown instead of Tom McIntosh as taking Ernest Hogan's place in The Smart Set. As Tom Brown has been playing in or about Springfield frequently during the past year, habit made me mention Tom Brown in connection with a colored attraction. EDWIN DWIGHT.

DENVER.

After years of study of Hindu religion and character, Walter Clarke Bellows has written a play that is wonderful. The Little Christians, as presented at Elitch's Aug. 30-7, will probably prove one of the greatest productions of the season, and will surely make good wherever it is shown. Mr. Bellows is a careful student as well as a wizard at stage management. All this is amply shown in this wonderful creation of his. The Little Christians might be classed as a scenic spectacular melodrama in three acts and a prologue. The prologue shows one of the handsomest stage settings shown in Denver in years. The back of the theatre is thrown open and nature's own foliage lends brilliancy to the scene. The second act is in the jungle and also gives a chance for fine stage setting, and also one of the most realistic wind storms on the stage. It is said the wind machine was imported from Chicago for this special occasion. The third act, in the Maharajah's palace, is another pretty scene, and is made more realistic by a band of real Hindus in their native dances, as well as acrobatic dancers and magicians by the score. Throughout the entire production the stage is crowded by a large number of supernumeraries, that add to the magnificence of the scene. An automobile and Shetland ponies are used in one act, while Mrs. Elitch-Long's pet lionesses adds to the general correctness of the play. As The Little Christians are a family of tots from five to twelve years of age, so the main parts are intrusted to the children, and what a galaxy of talent we have! Master Ernest Truex has been before the public before, and this youngster of some twelve years is an actor born and bred. As Lord Oswald he is not alone a delight, but is really clever and does some mighty good work. But to Mr. Bellows' youngster, Master Walter Clarke, Jr., is to be given all honor. Although not yet seven, he shows remarkable talent and makes all there is to the role intrusted to him. As the other three "Little Christians," the Misses Massey, Bolander, and De Place are natural and not as the usual stage children, perfect machines. Among the older members of this wonderful production are all the stock co. favorites, but they have to take back seats for the children. In the role of Harvey King, the missionary, Robert Drouet gives his usual careful work, but he hasn't much chance, as the children monopolize the production. As Lady Ruth Miss Haswell also is hampered again by the children, but makes all there is to the part. Esther Lyons has just the right amount of breeziness for Mrs. Dick. One of the best things he has done this year is given by Herman Sheldon as the devoted and loving old servant, Cherry. The love of this old man and the children is one of the best things in an emotional way given in Denver in years. The play itself is full of beautiful situations, but the close of the second act is by far the prettiest ending an act could have. A pair of beautiful little tots alone in a jungle, watching and protecting their old servant in a heathen temple, appeals to all hearts. A part minor in many ways is intrusted to a clever little colored chap, and the role of Sonny Dad, essayed by Master Frank Johnson, is well worthy of mention. The Little Christians has packed Elitch's Gardens all the week and will close the season Labor Day. It is understood Mr. Bellows is to place The Little Christians in the East. If such is the case, the East cannot imagine the really great treat they have in store for themselves.

The Burgomaster opened the Broadway Winter season Aug. 31-5 and played to crowded houses nightly. It is brighter and just as tuneful as ever, and shows the careful stage management of Tom Ricketts, who was with the original and has his same role of E. Boothe Tarkington. Oscar Figman makes a clever Burgomaster. Ruth White is in better voice than heretofore and makes good as Willie Von Astorbilt. Quite an innovation is her transition to woman's garb in the last act, as she appears in a stunning gown, rendering her splendid song, "I Love You," to great applause. The role of Mrs. Splurger gives Josephine Ditt a chance to show off a beautiful gown. The Prince of Pilsen 7-12.

Harry Corson Clarke has gathered together a crowd of amateurs and is giving a very poor performance of His Absent Boy to small houses at the Tabor 31-5. The Christian 6-12.

The new Curtis Theatre is making strong bids to be the popular priced house of Denver. It has been entirely remodeled and refitted throughout and has now a seating capacity of 1,000. The class of attractions booked are strictly up to date and will bring this theatre far above the standard. The date of the opening is 6, with The Orphan's Prayer as the attraction.

Henry Lubelski has opened a very pretty and daintily arranged vaudeville house on Curtis Street, called the New Novelty Theatre. A high class line of attractions has been booken, and he is giving first-class hourly vaudeville for 10 cents.

The close of the season shows no lapse of good attractions for Manhattan, and Manager Clifford is keeping up his record for first-class vaudeville.

ONEY K. CARSTARPHEN.

MILWAUKEE.

The Pabst Theatre opened its doors for the first time this season with a new and elaborate production of The Two Orphans. The play was presented 6 by the Gilbert Faust co. before a large and enthusiastic audience, and press and public have bestowed unstinted praise upon the performance. Among the best portrayals given should be mentioned the Pierre of Edward Babille, the Jacques of Ray Baker, the Armand of Rodney Ramona, Winifred Fancher's Louise, Mabel Mae Craig's Henriette, and Alice Washburn's La Frochard. These principal roles were cleverly handled, and a well balanced co. supported the leading members. The scenery equalled, if not excelled, any previous production of the piece seen here, and the costumes, which were new and historically correct, were rich and handsome. The co., on the whole, gave an admirable performance, under the personal direction of Gilbert Faust, and the satisfaction of the audience was manifested in the heartiest manner. The co. as it now stands will commence a tour of the Western States at the conclusion of the Pabst engagement.

The Thanhouser co. gave Blue Jeans at the Academy 7 before a well filled house, and scored a decided hit in the piece. Edgar Baume, as Perry Bascom, again delighted his many admirers, and Ethel Evelyn was exceedingly good as June. Morris McHugh achieved a hit as Colonel Clay. J. Francis Kirke, as Ben Boone, was excellent; Lee Baker gave a fine characterization of Jacob Tutewiler, Gertrude Perry offered a clever interpretation of Sue Eudaly, and good portrayals were given by Albert Brown, as Jim Tutewiler; James Kyrle MacCurdy, as Hankins; James Boshell, as Seth Ingoe; Angela McCaull, as Beelina Kicker; Kate Woods Fiske, as Mrs. Hankins, and Emma Smith, as Cindy Tutewiler. The scenic effects were fully up to the standard, and Director Platt's skillful hand was displayed in the handling of the production. Alice of Old Vincennes 14-20.

A Chinese Honeymoon was seen at the Davidson 6 to a S. R. O. house. The performance was good and elicited generous applause. Individual hits were scored by John E. Henshaw, Edmund Lawrence, W. H. Clarke, Charles Prince, Edward Clarke, Toby Claude, May Ten Broeck, Frances Golden, and Stella Tracy. The chorus did splendid work, and many pretty costumes were displayed, besides a lot of attractive scenery. 'Way Down East 13-19.

Haverly's Mastodon Minstrels appeared at the Alhambra 6 to S. R. O., and the performance aroused the audience to a high state of enthusiasm. The musical numbers were good, the jokes and comic songs took well, and the second part was varied and interesting. Billy Van made his usual big hit and had to respond to numerous encores, and well earned applause rewarded the efforts of Eddie Master, Dan Waldron, Eddie Leonard, George M. Vail, Charles Richards, Frank Coumbs, William Moore, Dedrick Voigt, Sam Nankeville, George Garden, Carnell Ames, and Fred Marsh. The chorus, orchestra and scenic effects were up to the highest standard of modern minstrelsy. The Irish Pawnbrokers 13-19.

Jacob Litt's perennial favorite, In Old Kentucky, turned hundreds away at the Bijou 6, and the sale insures a big week's business while the State Fair is on. The production has not suffered from old age, all the local effects being as good as ever, and a well chosen co. interpreted the play to the entire satisfaction of the spectators. The leading roles were well handled by George Heath, Frank Russell, James Nunn, George W. Deyo, Otis Turner, Bessie Barriscale, Estella Dale, and Lillian Dix. The pickaninnies' band was much in evidence and had to respond to several encores, and the performance from beginning to end was full of vivacity and interest. Her Marriage Vow 13-19. CLAUDE L. N. NORRIE.

SEATTLE.

The past week saw the actual opening of the season, for, though the Grand Opera House had a short time back offered an attraction, the Seattle and the Third Avenue did not open until Aug. 30.

The Grand Opera House offered an excellent attraction in Ezra Kendall in The Vinegar Buyer, as seen by large and fashionable audiences 3-5. Though a person might at first hand say that this was a one-man attraction, nevertheless it was equally apparent that the star was a whole performance in himself. Everyone liked him immensely and his continued witty remarks, both in the character of Joe Miller and in curtain "speeches" that were demanded by the audiences, were irresistible. A co. capable in the supporting characters included C. H. Crosby, Frank A. Lyon, Ralph Dean, Roy Fairchild, Helen Salinger, Lottie Alter, Lucille La Verne, and June Mathias. The Chaperone 6-8.

The S. R. O. sign was hunted up for the opening performance of A Texas Steer at the Seattle Aug. 30, and was displayed early in the evening. This popular Hoyt play, though seen here several times before, seems to gain new welcome year by year, and was applauded without hesitation by the large opening audiences and good houses throughout the week. Milt G. Barlow was very good as the colored office seeker. James A. Devlin, as Brander, and May Bretonne, as Bessy, did very well, and the others gave satisfaction. Where is Cobb 13-9.

The Third Avenue had its usual opening performance crush Aug. 30 to see the Mordant-Hulphrey co. in The Legion of Honor. This house has been redecorated throughout in tasteful manner, and things look even cozier than ever. Edwin Mordant and Ola Humphrey were very acceptable in the leading parts, and their several strong scenes were well carried out. Edna Keeley, known in the days of the Cordray Stock co. here as the "child actress," and very popular as such, appeared capably in an interesting though limited part. Others deserving mention were William E. Marion, Paul Pilkington, Mortimer Martini, and Beatrice Bromfield. The Hills of California 6-12. A Gold Mine 13-19.

Since Aug. 25 the Woodmen of the World have been prospering with their Loop the Loop Exposition and Carnival. Though another carnival had been given but a short time before in this city, good business has been the rule during the two weeks now past, and prospects are bright for the week to come. Kilpatrick's sensational ride down the steps, Diavolo's loop the loop, and the Cycle Dazzle have been big features, all seen here for the first time, and the attendance of these attractions has been very large. Diavolo and Kilpatrick got through all right without injury, though a high diver was not so fortunate and severely wrenched his back while jumping into a net. Kilpatrick and his part of the performance leave us now, having completed their engagement 5, though the Jarbour co. will continue for the next week featuring the Austin Sisters. Two carnivals within a space of two months, both doing good business, has demonstrated further that Seattle is a "good show town" by clinching the fact that Seattle is also a "good carnival town." RODNEY D. WHITE.

PROVIDENCE.

The new Eight Bells rang merrily at the Empire 7-12, and the attraction enjoyed fine patronage. Each year something new is added, and this season finds many new features, all of which strengthen the attraction. Andrew Byrne, as McGonzie, is as entertaining as ever, and so is Harry E. Baker, as Gussie Blotter. Several good specialties are introduced, one of the best being the barrel jumping by Francis Le Page. The Sign of the Cross 14-19.

The Fatal Wedding did a good week's business at the Imperial 7-12. Cora Quinten, a remarkably clever little miss, as the Little Mother, made the hit of the piece. Eleanore Churchill, Thomas Irwin, Walter G. Horton, and Julia Ralph were in the supporting co. that did well. The singing by the boy choir was a strong feature. The Heart of Maryland 14-19.

J. K. Hutchinson, Rolinda Bainbridge, and a good co. presented The Game of Life at the Park Theatre 7-12 to good houses. New York Day by Day 14-19.

The Bostonians will open the season at the Providence Opera House 14-16. The Mocking Bird follows 17-19.

Harry W. Ball, well known in theatrical circles, has been engaged as treasurer of the Imperial. H. I. Dillenback will again be the house manager for Proprietor Wendelschaefer.

Ben Dodge, who has been out of theatricals for some time, is now on the door at Keith's, having replaced Francis Westgate, who is to be at the Keith Theatre in Pawtucket, R. I.

Creatore and his band will be heard in Providence Oct. 1-3.

Edward F. Albee, proprietor of Keith's Theatre and general manager of the Keith circuit, is a frequent visitor in this city and Pawtucket, superintending the alterations which are being made at the new Keith Theatre in Pawtucket, of which Mr. Albee is also proprietor. Extensive changes are being made under the direction of Albert Westover, and the new house will probably be opened in October.

The Albee Stock co. closed its third Summer season at Keith's 5 and played to a crowded house. Nearly every member of the co. received floral pieces, and at the end of the second act of A Night Off the Stage was covered with flowers. The season of twenty-one weeks was the most successful ever known in this city. During the entire engagement business was phenomenally large, and the popular organization disbanded here with the good wishes of every one. These plays were put on in the order named: Lady Bountiful, The Senator, The Jilt, Christopher, Jr., The Moth and the Flame, Alabama, A Royal Family, Peters, The Prisoner of Zenda, The Man from Mexico, The Lost Paradise, Lord and Lady Algy, All the Comforts of Home, The Little Minister, The Three Musketeers, My Friend from India, The Last Word, The Magistrate, The Idler, Lady Huntworth's Experiment, and A Night Off. The roster of the co. for the season just ended was Malcolm Williams, Isabelle Evesson, Edna Phillips, Frank Losee, William F. Owen, Percy Winter, Orme Caldara, Beatrice Ingram, Helen Reimer, Edwin Nicander, Marion Barney, Albert Marsh, Austin Webb, Leonora Kirwin, Helen S. Farren, and William H. Turner. Others engaged for special productions were Ida Adair, Jean Newcombe, and C. B. Hawkins.

HOWARD C. RIPLEY.

ST. PAUL.

'Way Down East opened its third engagement in St. Paul at the Metropolitan Opera House 6-12. An exceptionally large Sunday night audience filled the theatre and gave the co. a warm greeting. The cast this year is larger than that of last season, and the piece was finely staged. Phoebe, an exceptionally clever and pleasing actress, possesses a distinct and well modulated voice which adds much to her acting. Her interpretation of the difficult role of Anna Moore was marked with conscientious and thorough earnestness. Marion Chapman was a vivacious and taking Kate Brewster. Ella Hugh Wood, as Martha Perkins, contributed a distinctly good impersonation. Sarah Stevens acted well the part of Louisa Bartlett. Robert A. Fischer was very satisfactory as Squire Bartlett. Excellent work was offered by Ulric B. Collins, as David Bartlett, C. B. Craig as Professor Sterling, William Lamp as Lennox Sanderson, C. C. Blanchard as Rube Whipple, J. H. Bunny as Seth Holcombe, and John E. Brennan as Hi Holler. The excellent singing of the village choir, composed of Warmouth, Frank Symonds, May Beckman, and Laura Edwards, was a taking feature. Other characters in the cast were in good hands. When Johnny Comes Marching Home 13-16. Haverly's Minstrels 17-19. Kelley and Shannon 20-23.

The Price of Honor was the attraction at the Grand Opera House 6-12. On the opening night the house was packed to capacity and S. R. O. was at a premium before curtain rise. The large audience heartily enjoyed the play and applauded liberally throughout the performance. The drama was presented by a large cast. The scenery was pretty, attractive, and effective. The fire scene was realistic and particularly well done. Young John Regan, as Maxey Long, a Bowery boy, showed marked talent in his portrayal of the part. Little Lillian Rosewood, as Gertie Merville, the deserted waif, carried her part exceedingly well. Virginia Russell, the leading woman of the co., in the role of Anna Merville, gave a very able portrayal. Hayden Curran, in the difficult role of Jessie Elliott, carried the part commendably. Fred T. Fairbanks, as Tom Elliott, handled the part convincingly. Thomas N. Heffernan, as Henry Ferris, the villain, was roundly hissed by the "gods." Fred Kerr, H. H. Hilburn, Charles Mathews, William P. Kibbs, Edith Clifford, and others in the cast offered praiseworthy work. The scenic effects were decidedly good. Two Little Waifs 13-19.

The ten days' engagement of Chauncy Olcott in his new play, Terence, at the Metropolitan Aug. 27-5, proved a great success for Mr. Olcott, in attendance and financially.

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The Princess Chic packed the Grand at every performance 31-5 during fair week. The co. gave the best performance in comic opera ever seen at the Grand.

The Minnesota State Fair, 31-5, was a big success and broke the record completely in attendance and receipts of any previous fair.

GEORGE H. COLGRAVE.

MONTREAL.

De Wolf Hopper opened the regular season at the Academy 7 to a large house in his production of Mr. Pickwick. Considering the difficulties which such a task presented, the authors have made from various incidents in the immortal work a very amusing and entertaining book, and the lyrics of Grant Stuart are far and away ahead of the average doggerel of comic opera. The atmosphere of the play is admirably kept, both in scenery and costume. Hopper's make-up as Pickwick was a marvel, and his performance was excruciatingly funny. Digby Bell as Sam Weller gave about the most legitimate performance of the piece and scored heavily. Laura Joyce Bell was an excellent Mrs. Bardell. Marion Ebbid sang sweetly as Arabella and received a deserved encore for her song, "Whisper Low." Marguerite Clark was altogether charming as Polly. Frank H. Belcher as Tony Weller, Louis Payne as Jingle, and Guy H. Bartlett as the fat boy all gave capital performances. At the end of the first act Mr. Hopper responded to the demands for a speech in his usual happy manner. Jefferson de Angelis in The Toreador 14-19.

The S. R. O. sign was out for the opening of Willis Granger at the Labor Day matinee at Proctor's 7, and the enormous audience seemed to thoroughly enjoy the performance of A Gentleman of France. The pretty love story and the big fight on the staircase made up for the lack of coherency in the first and last acts of the play, and the fight was, if possible, stronger than when done by the Belew co. Willis Granger, an old favorite here, did good work as Gaston. Henrietta Browne was a capable Mlle. de Vire, Elizabeth Hunt an amusing Fanchette, Edmond Norris a funny, if rather exaggerated, Simon, and Charles Marshall a satisfactory De Brhul. The play was well staged. J. H. Stoddard in The Bonnie Briar Bush 14-19.

Pretty scenery, a good looking chorus, some clever people and specialties, and a book made up of idiotic business and stale jokes are the distinguishing features of Alphonse and Gaston, which opened 7 with a Labor Day matinee at the Francais to big business. Will and Andrew Powers made the most of the title-roles, the Beardsley Sisters sang and danced well, Harry Watson was clever in a tramp part, and Harry Montgomery was good as the Irishman, Finnegan. The jewel dance was a very pretty bit of stage effect. The Charity Nurse 14-19.

Mlle. Jean Bertin made her debut at the Francais National 7 as Claire in Le Maitre de Forges, and made a most favorable impression. Paul Casseneuve gave a strong performance of Philippe Derblay, and the co. gave competent support.

Fred W. Sparrow, the eldest son of J. B. Sparrow, the popular president of the Sparrow Amusement Co., and for so many years connected with theatricals in Montreal, was married 2 at St. Martin's Church to Lilly Simmonds, of this city.

The Nouveautes opened its season 7 with Le Verthe.

W. A. TREMAYNE.

LOUISVILLE.

At the Avenue the Wallick Amusement Co.'s big scenic production, The Queen of the Highway, attracted large attendance 6-12. The play, the players and the special scenery pleased greatly. Her First False Step opens 13.

Are You a Mason drew capacity houses at the Masonic Temple 7-12. Rich and Harris have put the play in the hands of capable people and have staged it handsomely. This new playhouse in Louisville is "making good" in an unmistakable way. The Two Little Vagrants 14-19.

Kurkamp's Band will furnish the music for the remainder of the Summer season at Riverview Park. This excellent musical organization has made a good record during the Summer at the various open air resorts here.

The season at Macauley's Theatre will open 14 with Al G. Field's Minstrels. Your correspondent desires to acknowledge receipt of a dainty pasteboard entitling him to season courtesies at the popular Macauley house.

The public prints announce there is a possibility of a contest over the will of the late William P. Norton ("Daniel Quilp"), of the Auditorium. It will be remembered he left the bulk of his large estate to a Louisville charitable institution. Distant relatives, it is said, will claim an unbalanced mind and will cite his many eccentricities in support. While certainly eccentric, no one who knew Captain Norton will believe that he was other than of sound disposing mind.

It will please many members of the profession to learn of the elevation of William H. Russell to the assistant general passenger agency of the Louisville and Nashville R. R. His long association with railroads in this territory and in the Northwest, and his extensive acquaintance with theatrical people, make mention of the promotion proper here.

Manager James B. Camp, who has been a very busy man superintending extensive improvements at his house, the Auditorium, announces his opening attraction as Melba in concert, date not yet namable.

Colonel John D. Hopkins and his St. Louis associates have purchased the Fountain Ferry property, one of the most attractive places in the vicinity of Louisville, and will next season transform it into an ideal Summer place of amusement, on the same lines as the place conducted by the same management at St. Louis. A very large sum, it is said, will be expended. The street car lines leading to the place have been interested in the project and will double track the lines leading to the park.

Karl Schmidt, for many years leader of the orchestra at the Auditorium, has returned from a well earned vacation. His latest work is an oratorio, "Judith," which will be heard for the first time in the near future. CHARLES D. CLARKE.

NEWARK.

The Newark will open its season 24 with The Prince of Pilsen. The Columbia opened the week 7 to packed house, offering Kidnapped in New York as the attraction and continued to good business to 12. It was a return engagement, but the play seemed to keep its hold on the public. The co. understood its business and did it well, being well backgrounded by scenery of more than average quality. Barney Gilmore, as Jack Dooley, needs no commendation, he commends himself by his clever work. Reginia Donnelley was womanly and winning as Mary Manton. Mina Shirley was really fiendish as Birdie Duffere. A. J. Edwards, as Signor Mazzetti, was capably villainous. Baby Marion, a captivating little mite, won the hearts of the audiences by her sweetly natural acting as Baby Clark. The Great White Diamond 14-19.

Blaney's staged M'liss, with Nellie McHenry as the star, 7-12, opening to a packed house matinee and evening of Labor Day. Miss McHenry proved conclusively that her popularity has not waned. As M'liss she was as bright and engaging as ever, and her singing voice holds its own remarkably well. Aided by an efficient co., the play runs smoothly and is much helped by the realistic character of the scenery. Charles Drake, as Bummer Smith, justified his nickname. L. J. Loring was excellent as Judge Beeswinger. Yuba Bill was capably impersonated by M. E. Helsey. J. Duke Jaxone played the part of Juan Walters well. The stranded actor, Templeton Fake, as played by Ben Grinnell, was a good characterization. Ida Rock invested the part of Mrs. Smith with the requisite repulsiveness. Ella Gardiner was very clever as Clythie Morgber. Shadows of a Great City 14-19.

The Empire put on the Original Lilliputians, in

Gulliver's Travels, 7-12 to good "labor week" audiences. Even without the Rays the piece continues to be a drawing card. Of the little people Frans Ebert as the Lord High Chancellor, A. T. Darcey as the Grand Chamberlain, and Louis Merkel as Sir Dick Whittington, were especially entertaining. Of the larger people Al. Rice did well as Lemuel Gulliver, as did James E. Rosen, as the Royal Officer and as Blueberty. Grace McLeod as Fairy Golden Rod, and Delia Ranney as Fairy Ebony Rod, were charming pictures. The piece abounds in spectacular effects, fine scenery, and pretty costumes. The chorus is tuneful and comely. For Her Children's Sake 14-19.

Frank Richardson is rallying slowly at St. Michael's Hospital. C. L. NELSON.

COLUMBUS.

The Lost Paradise drew well at the Empire 7-12. The various members of the cast acquitted themselves with credit, but the play does not compare favorably with those heretofore given by this capable organization. The offering has too much of the melodramatic in it and is not deserving of presentation to the class of patrons who are the regular attendants at this playhouse.

Holly Tolly enjoyed heavy business at the Grand 3-5, and the success achieved was well deserved. The interpreting co. was superior to the usual popular priced cast, of which E. F. Gallager, Irving Brooks, Harry West, Charles H. Phillips, and Lillian Durham scored market hits. A well trained chorus was very much in evidence, the presence of which aided materially in the favorable reception accorded the skit.

Good business greeted For Mother's Sake 3-5 and Nobody's Claim 7-9 at the High Street.

The 'Way Down East co. mentioned in last week's letter has been rehearsing here during the week of 7-12, under the direction of Joseph Grismer.

Frank Perley will spend the week of 14-19 in this city looking after the interests of When Knighthood Was in Flower, the rehearsals of which play will occur on the boards of the Southern during the period named. The scenery for this production has been painted by M. Armbruster and Sons, the local scenic artists. W. W. PROSSER.

PORTLAND, ORE.

Cordray's new theatre, under the direction of John F. Cordray and William Russell, and in alliance with the Independent Booking Agency, opened the season Aug. 30 to S. R. O. business. The two distinct features of the former institution which remain are the name and the location. All else has been changed and enlarged until this house leads all others hereabouts in first floor seating capacity and general attractiveness. The seating accommodation has been increased from twelve to seventeen hundred, while aisles have been widened and exits increased. The opening attraction was The Hills of California, from the pen of Judson Brunsle, one of California's State Senators. The piece is exploited by Frank Bacon and a particularly effective supporting co. The star is well known and popular here, and this asset was no small feature in the success attained. Scott Seaton, Wallace Hunt, Milton Ross, Gus Tate, Jennie Weidman, Frances Slossen, Bessy Bacon, and Claire Sinclair were able assistants in the good results. The Mordant-Humphrey co. 6-12 in The Legion of Honor. Buried at Sea will open 13.

The Marquam Grand will open 7 with Where is Cobb. A Texas Steer will follow 9. The Chaperons is announced.

The Neill-Morosco co. will reopen the Baker Theatre 13 with In the Palace of the King, following with A Royal Family.

The Multnomah Club of this city will, commencing 14, conduct an elaborate street fair and carnival for two weeks. JOHN F. LOGAN.

OMAHA.

After a thorough renovating and decorating of the Boyd Theatre the Fall season was opened 3 with The Prince of Pilsen. If the initial number of the year's offerings be any criterion for the balance of the season this will be a great year for the Boyd, as the house was sold out almost immediately and business continued fine to the end of the week. Individual hits were made by Arthur Donaldson, Jess Dandy, Trixie Frganza, and Idalene Cotton. Nick Long was vigorously encored, and the "Song of the Cities" proved as popular as ever. Fisher and Riley's Florodora co., with R. E. Graham, Philip Riley, Lillian Spencer, Greta Risley, Isadore Rush, and a host of pretty girls opened the half week's engagement 6. Business was fair. Manager Burgess announces Hello Bill 10, The Volunteer 11, 12, West's Minstrels 13, Land o' Cotton 14.

A second visit at the Krug Theatre brings out many attractive features in this bright little house not at first apparent. A good point in favor of the Krug is the comfortable seats and stalls that are afforded, one has plenty of room to stretch, and the aisles are wide and frequent. A Millionaire Tramp is the offering 6-9, and at both the opening performances the house was packed. The audiences were generous in their applause and the piece is well staged and the climaxes effective. Local Manager Gonden announces A Little Outcast 10-12. The Punkin Husker 13-16. An Orphan's Prayer 17-19.
JOHN R. RINGWALT.

MINNEAPOLIS.

Chauncey Olcott in his new play, Terrence, opened at the Metropolitan 6-12 to crowded houses, as is always the case when he appears here. Mr. Olcott speedily won his way into the hearts of the audience with his pleasing mannerisms and beautiful voice. His new songs were enthusiastically received. Adelaide Keim was very pleasing in the role Maureen D'Arcy. Amanda Wellington, as Lady Fanshawe, and H. S. Northrup, as Captain Lovell, were also very good. The scenic effects were all that could be desired.

Kirke La Shelle Opera co. presented The Princess Chic 6-12 at the Bijou, with Vera Michaelena in the title-role. Her beautiful soprano voice made a distinct impression upon every one present. Elfreda Bushing delighted all by the tasteful manner in which she rendered her role. Harry Lane, as Brevet, showed to good advantage in his solo, "War is a Bountiful Jade." Thomas H. Leary and Fred Dailey were inimitable in the comedy parts.

The usual crowded house greeted the Ferris Stock co. at the Lyceum in The Sporting Duchess 6-12. Byron Beasley did exceptionally good work as the Earl of Desborough. Benjamin Hornung was very satisfactory as Major Moysten. Grace Hayward sustained the difficult role as the Countess of Desborough in a commendable manner. Joseph Totten, Joseph Aylmer, Lorette Allen, and Beulah Watson should also be mentioned. F. C. CAMPBELL.

NEW ORLEANS.

Mr. Jolly of Joliet was the attraction at the Crescent Theatre 6-12, and the large attendance of the opening week was repeated. Edward Garvey is the very life and spirit of the cast, and his possibilities for fun-making in the role of Mr. Jolly are unlimited. Mary Parks, John S. Marble, Frank Baldwin, Aline Athens, Gertrude Fort, Mollie Thompson, and Frank Bryan are valuable adjuncts in the co., and render entertaining service. McFadden's Flats 13-19.

The Tulane Theatre will open 20, with Tim Murphy as the attraction.

The Baldwin-Melville Stock co. will make its reappearance at the Grand Opera House 12, opening with the romantic drama, Paul Revere. Mabel Montgomery and Lester Lonnergan will play leads.

Robert Pitkin, who made quite a hit some weeks ago in the title-role of The Mikado with the Olympia Opera co., has become permanently connected with that co. and will henceforth play leading comedy roles.

In addition to the list already published of singers who will grace the boards of the French Opera House this coming season, Manager Charley announces the following selections: Mlle. Fraudaz, lyric soprano; Nantes M. Frigaria, leader of the orchestra; Mr. Garoutte, first tenor, all three of whom are people of ability in their respective spheres. The season will open Nov. 9. J. MARSHALL QUINTERO.

CLEVELAND.

Lew Dockstader and his incomparable minstrel co. held the boards of the Euclid Avenue Opera House 7-12, opening to two immense Labor Day audiences. The entertainment furnished is of a high order o. minstrelsy, led by the ubiquitous Lew Dockstader, who introduces an airship and automobile to get off his jokes, which were highly appreciated. A Cadet Band and Carroll Johnson, with his thirty boy dancers, are features. The singing was rendered by James A. Bradley, Neil O'Brien, George F. Weller, Carroll Johnson, Manuel Romain, Frederick V. Bower, and Harry A. Ellis. Foxy Grandpa 14-19.

The Middleman was presented by a good co. at the Lyceum Theatre 7-12. Horace Lewis gave a meritorious assumption of the role of Cyrus Blenkarn. Harry Barfoot was good in the character of Joseph Chandler, and Stella Archer was well received in the role of Mary. The piece was admirably staged, and the co. is under the direction of Charles A. Moore. A Pair of Pinks 14-19.

At Cripple Creek held the boards at the Cleveland Theatre 7-12. Nobody's Claim 14-19.

Manager Harty, of the Euclid Avenue Opera House, celebrated his sixtieth birthday 7, and incidentally his twentieth year as manager of the Opera House.
WILLIAM CRASTON.

TOLEDO.

Captain Impudence was the second week's offering of the Empire Stock. Mr. Waldron in the name part was manly and convincing. Miss Willa, as the unfortunate Mexican captive, was thoroughly effective. The scheming villain was admirably done by Mr. O'Meara. Miss Knott and Miss Horne were cast for good parts and played them well, and Mr. Williams furnished a fine character study. The piece was handsomely staged and costumed.

The Irish Pawnbrokers proved to be a rattling musical farce, and pleased the Lyceum patrons immensely 6-9. Mazie Trumbull is featured as the leading soubrette, and she is entertaining. J. L. McCabe, as the grotesque Irishman, was good. The dances of the Knight Brothers, the team work of Pollard and Garver, the remarkable dance of Marie Dockman, deserve special mention. The chorus was well drilled and prettily costumed, and could sing.

In Convicts Stripes drew the usual good crowds at Burts 3-5.

Harry Clay Blaney's well-known melodrama, Across the Pacific, filled the house at every performance 6-9.

The Valentine season will open 21 with Ben Hur for a week. C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): McFadden's Flats 12. Tim Murphy 18. A Devil's Auction 19. Peruchi-Beldini co. 21-25. Soldiers of Fortune 28. Peruchi-Beldini co. 28-Oct. 1.——MONROE PARK THEATRE (M. McDermott, mgr.): Harrison-Adams co. 1-16 in Roanoke, Captain Rackett, and After the Ball were given in a pleasing manner; patrons satisfied.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Aug. 31-5, dark. The Telephone Girl 9. McFadden's Flats 10.——CASINO, PICKETT SPRINGS (Mon. Traction Co., mgrs.): Harry Russell, High Bicycle Diver, 7-12.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Season will open 7 with McFadden's Flats. Tim Murphy 17. Soldiers of Fortune 24. Pickings from Puck 25.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Mr. Jolly of Joliet 23. Olympia Opera co. Oct. 9 10.

ARKANSAS.

PINE BLUFF.—BELL PARK THEATRE (Charles Senyard, mgr.): Spooner Dramatic co. Aug. 31-5 to phenomenal business. Plays: Tobias Craig, Dr. Jekyll and Mr. Hyde, Ben Bolt, the Sailor, and Camille.——ELKS' THEATRE (Clarence Philpot, mgr.): Hunting for a Wife 8. Georgia Minstrels 10. Darkness and Daylight 14. Leon Herman 17. Roach and Gardner 22. Payton Sisters 28-3.

LITTLE ROCK.—GLENWOOD PARK THEATRE (C. T. Taylor, mgr.): Otto H. Krause co. Aug. 30-5, presenting Because She Loved Him So, A Country Girl, The Lightning Rod Agent, The Silver Dagger, and The Parisian Princess to excellent business.——CAPITAL THEATRE (R. S. Hamilton, mgr.): Georgia Minstrels 8. Looking for a Wife 9. Darkness and Daylight 12. Leon Herrmann 17.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Tolson Stock co. Aug. 31-5 to crowded houses; well pleased audiences. Otto Krause co. 7-12 opened to good business. Georgia Minstrels 9.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Dark Aug. 29-13 for completion of decorations. Dairy Farm 14-17.——BURBANK THEATRE (Oliver Morosco, lessee): The Neill co. in Under Two Flags Aug. 26-5; tremendous week's business. The Cowboy and the Lady 6-12.——ITEMS: On 7 the Orpheum will move over on Spring Street, in the old Los Angeles Theatre, which has been remodeled and handsomely decorated and new and more comfortable seats added.—The old Grand Opera House on Main Street, which has been the home of the Orpheum for so many years, passes into the hands of Stair and Havlin, of New York, who will run it as an independent house at popular prices. The Sanford co. will open here 6 for nine weeks.

SAN JOSE.—GARDEN (Webster and Ross, mgrs.): Frank Cooley Aug. 30-6. Ewin Blunkall in Not Guilty and Long Strike 7-14. Landers Stevens Oct. 12-19, in The Bells and Oliver Twist (return).——VICTORY (Charles P. Hall, mgr.): A Texas Steer 14-22. Henry Miller in Devil's Disciple 22. Pollard Opera co. 27.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Ellefford co. Aug. 22-29; packed houses. Plays: The Toll Gate Inn, A Woman's Sacrifice, New York Day by Day, The Man from Mexico, The Ensign. Ezra Kendall in The Vinegar Buyer 26 to crowded house and excellent performance.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): The Three Musketeers Aug. 31-6; fine production; business fine. Ten Nights in a Barroom 7-13.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Jose Minstrels Aug. 31; good house; fair performance. The Dairy Farm 10.

SAN DIEGO.—ISIS THEATRE (H. C. Hyatt, mgr.): Dark.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): A Friend of the Family Aug. 30 pleased small house.——PALM THEATRE (Alphin and Crawford, mgrs.): Charles Alphin and Jack Crawford have opened a vaudeville theatre, and are playing to large audiences three times every evening. Programme for the week commencing Aug. 31: Frank Lambert, Reina Lazar, Ben S. Trask, the Three Long Sisters, and illustrated songs by Flake Crawford. Moving pictures by Prof. F. W. Fry.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): A Friend of the Family 2 to large audience. Jane Oaker 5 in The Butterflies to good business.——GRAND STAND (J. D. Glass, mgr.): Band Concerts and Vaudeville Aug. 30-5 to large crowds.——MINNEQUA THEATRE (C. A. Galloway, mgr.): Vaudeville 30-5 to full house nightly.

ROCKY FORD.—GRAND OPERA HOUSE (Dr. H. G. Sigman, mgr.): Jane Oaker 3 in The Butterflies to S. R. O.; performance excellent; receipts, $400. Hello, Bill 21. Cinderella 25.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Jane Oaker co. in The Butterflies 1 opened the season to good business; audience well pleased. Hello, Bill 12.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): A Friend of the Family 4 to good business; performance good. The Burgomaster 11.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): A Friend of the Family Aug. 31; good performance; fair house.

SALIDA.—OPERA HOUSE (William W. Roller, mgr.): Season will open 3 with An Orphan's Prayer.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Mr. Pipp, set forth as a musical comedy by George Totten Smith and Charles Grapewin, with the latter in the title-role, pleased a large audience 4. The comedy has an abundance of broad humor, at times altogether too coarse, which a half dozen ex-vaudeville stars interpret in an equally broad manner. The musical numbers are rather weak but pleasing, while the less said about the lyrics the better. Act II is given over in toto to Charles Grapewin's portrayal of the morning after an awful debauch—this after a year's abstinence. It is a screamingly funny and bitterly realistic bit of work. George Thatcher, without cork this time, played the part of Pipp's father-in-law, a man about town very much on the sly. The part was built for Mr. Thatcher, and he filled it too well. His monologue should be either cut out entirely or purified, for it is vulgar in the extreme. Al. W. Maddock, the Reiff Brothers, and Anna Chance were favorites. With a little pruning and a bettering of the music and chorus Mr. Pipp should be successful. The performance was repeated 5, with matinee. Kathryn Osterman in a dramatization of Dwight Tilton's clever novel, "Miss Petticoats," 11-12. As Miss Osterman is very popular in our city, she is sure to be greeted by large and fashionable gatherings. The Silver Slipper 18, 19. Julia Marlowe in Fools of Nature (premiere) 21. Mary Shaw in Ghosts 22. Jerome Sykes in The Billionaire 23.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): For Her Children's Sake proved that the general public have a preference for Theodore Kremer's plays, and the Grand did banner business 7-9, with big matinee Labor Day and 9. The co. is a capable one, and the production from a scenic standpoint artistic. The Man Who Dared 10-12.——ITEM: Mr. and Mrs. Bunnell will occupy their town apartments Oct. 1.
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Our New Minister 4, 5 was well received. It is the work of Den Thompson and George Ryer, and is remindful in some lines of the Old Homestead. The co. is a very competent one. Encores were frequent from the large audiences that greeted the superbly mounted musical comedy, The Silver Slipper, 7, 8. Sam Bernard in the principal comedy role sustained his reputation as a mirth provoker, although there was much disappointment on the second evening, because he omitted his topical song that made such a hit the opening night. It was afterward ascertained that he gave as the reason that he had a severe sore throat. Remarkably strong and handsomely gowned was the very comely chorus. The principals all sang in good voice. Particularly well rendered was the solo "Tessie, You Are the Only, Only, Only," sung by the composer, Joseph Welch. Home Spun Hearts, by Hal Reid, 9, drew fair patronage. The play is built on the usual lines of Mr. Reid's dramas and has many strong situations with abundant rural realisms. Morgan and Hoyt's Moving Pictures 10-12 introduced many new and interesting films. A female orchestra and solo whistler filled out the bill. The attendance was fairly good. The Phelan Stock co. in repertoire 14-19. Mary Shaw in Ghosts 22. The Billionaire 24, 25.——NEW HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): The Fatal Wedding 3-5 drew deserved large patronage, it being a well constructed and plausible melodrama, with the pathos and comedy ingeniously interwoven, holding the interest of the audience to the finish. The co. was an exceedingly good one. The lively and gay Foxy Grandpa and his mischievous nephews augmented by a co. of comedians drew smiles from many at two performances 7. As on a previous engagement, Only a Shop Girl met with favor 8. Lottie Williams enlivens the musical drama with clever comedy work. Large audiences greeted the old-time favorite, The County Fair, 9, and derived much pleasure following the trials of Abigail Brue, although more enjoyment would have been derived if Nell Burgess himself had been in the part instead of in front of the house. To those who had never seen him in the character it was acceptably played by Margaret E. Fitzpatrick. Laughable Characters surrounded Happy Hooligan 10-12, and helped him please and amuse the large audiences. Reilly and Woods Vaudeville co. 14-16. One Night in June 17. For Her Children's Sake 18, 19. The Smart Set 21, 22. Beyond Pardon 23. Man Who Dared 24-26.——POLI'S THEATRE (S. Z. Poli, mgr.): This handsome new theatre will open 14 with a strong bill headed by the Great Thurston. Watson, Hutchins and Edwards, Boey and Lee, the Two Roses, Millie Agenst and Weston, Louise Montrose, and Antrim and Peters.——ITEMS: F. C. Curtis, last season the able assistant treasurer at Parsons', has been appointed treasurer at the new Poli Theatre.—Harold Peck will publish the house bill at Parsons' in connection with those of several other theatres in New York and New Jersey, and Lew Webb, a well known newspaper man, will have charge of the one at the New Hartford. A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Mrs. Langtry, supported by an excellent co., opened her tour 4, appearing before a large and representative audience in Mrs. Deering's Divorce. The play as it now stands is rather talky, but it gives Mrs. Langtry a part well suited to her talents, and hits were made by Stephen B. French, Paul Arthur, H. Marsh, Allen, Harold Mead, Katherine Stewart, and Ina Goldsmith. The costumes were gorgeous, and the scenery and furniture very handsome. Old Jed Prouty 7 to fair houses. Marie Cahill 11. Bennett and Moulton co. 14-19.
EDWARD H. TIBBITTS.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Mr. Pipp 3 was a jolly and tuneful potpourri of fun. Howard Hall was popular as ever. The Man Who Dared 4, 5. The Fatal Wedding 7-9 proved a specially popular holiday attraction. Nancy Brown with Marie Cahill a splendid support "stood 'em up" 10. For Her Children's Sake 11, 12. Wizard of Oz 14. Happy Hooligan 15, 16. The Silver Slipper 17. The Smart Set 18, 19.
W. P. HOPKINS.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Mrs. Langtry in Lady Deering's Divorce 5 to a large and fashionable audience. Bennett and Moulton co. 31-5 opened in A Daughter of the People; business good. Other plays: The Belle of Virginia, In the Sultan's Palace, The Working Girl, Shipwrecked, The Day of Judgment, Outcasts of Society, By the King's Command, Romeo and Juliet, and Gypsy Jack.——NEW LONDON OPERA HOUSE (John Neilan, mgr.): Dainty Paree Burlesque co. 3 to capacity.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Charles Grapewin in Mr. Pipp 2 reopened theatre to good patronage and gave satisfaction. Up York State 7 repeated its success of last year. Daniel Sully in The Old Mill Stream 8 was well received by a good audience. Thelma 10. The Fatal Wedding 12. The Wizard of Oz 16. For Her Children's Sake 17. Morgan and Hoyt's Pictures 19.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Thelma 7; two large audiences; satisfaction. The County Fair 11 was well attended. The Wizard of Oz 17. Morgan and Hoyt 18. Phelan Stock co. 21-26. Elenore Sisters 29.——McDONOUGH THEATRE (Kennon and Co., mgrs.): Barnes Dainty Paree co. 4 drew large audiences.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Peck and His Mother-in-Law Abroad 4; good audience. Daniel Sully in The Old Mill Stream 7 filled the house afternoon and evening with well pleased audiences. From Rags to Riches 8 to good business. Happy Hooligan 9; crowded house; well pleased audience. A Hoosier Daisy 10.

MERIDEN.—JACQUES' OPERA HOUSE (Jean Jacques, mgr.): From Rags to Riches 7 to good business. The President's Daughter 8; fair business. The Fatal Wedding 10; good business pleased. Thelma 9, fair business. A Hoosier Daisy 11. Her Fatal Sin 12. Happy Hooligan 14. The Wizard of Oz 15.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): The Four Browns in The President's Daughter 7; initial performance; pleased large business. Old Jed Prouty 8; topheavy house; excellent satisfaction. New York Day by Day 11. The Village Grocer 12. The County Fair 14. Thelma 16.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Season opened with Peck and His Mother-in-Law Abroad 5 to a good house; performance good. Dan Sully 9 to capacity; performance good. From Rags to Riches 11.

BRISTOL.—OPERA HOUSE (F. B. and G. B. Michaesl, mgrs.): A Homespun Heart 5; good house and performance. From Rags to Riches 10. One Night in June 16.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): A Homespun Heart 4; fair co.; poor business. From Rags to Riches 9. For Her Children's Sake 10.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, mgr.): Dr. Jekyll and Mr. Hyde 2; fair house. A Fool and His Money 5 pleased audience. Human Hearts 7; fair house. Quinlan and Wall's Minstrels 8; good business. Arizona 9; large house. The Governor's Son 10. Rudolph and Adolph 11. A Life's Mistake 12. U. T. C. 14. Miss Bob White 15. The President's Daughter 16.——LYCEUM THEATRE (Daniel Humphreys, mgr.): The Peddler 3-5; large houses. A Ragged Hero 7-9; good business. Through Fire and Water 10-12. The Pride of Jennico 14-16. Factory Girl 17-19.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (Henry and Julius De Give, mgrs.): McFadden's Row of Flats 5; fair performance and house. A Devil's Auction 7; fair business. Tim Murphy 14, 15 in The Man from Missouri. Al. Field's Minstrels 17, 18.——BIJOU THEATRE (Henry De Give, res. mgr.): Will open 28.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Season opened 4 with McFadden's Row of Flats; good business pleased. A Devil's Auction 8; topheavy house; co. fair. Pickings from Puck 15. The Telephone Girl 19. Murray and Mack 22.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Waff, mgrs.): The Telephone Girl will open season 17. Pickings from Puck 18. Murray and Mack 25.

MACON.—ACADEMY OF MUSIC: Regular season will open 10 with The Telephone Girl.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): The Christian 3; well balanced co.; well filled house. The Burgomaster 18. Where is Cobb 26.——RIVER SIDE PARK (M. Christensen, mgr.): Closing week of Park Stock co. 2-5 in Davy Crockett, Moving Pictures, and specialties; fair business.——ITEM: Manager Pinney has had good deal of trouble the past year with union stage hands.—M. L. Twogood, nonunionist contractor and builder, after an absence of two or three years, has again taken charge of the stage and the scenery will have to run smoothly in the grooves, union or no union.

ILLINOIS.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): What Happened to Jones Aug. 31 pleased good house. Her Only Sin 1; good house. The Punkin Huskers 4; good house. Yon Yonson 5; large audience. Zig Zag Alley 12. The Denver Express 16. A Minister's Son 18. In New York Town 19. At Cripple Creek 21. Walker Whiteside 22.——ITEM: George C. Sackett, former dramatic editor "Register-Gazette," left for New York 5 to become manager of George H. Brennan's Ghost co.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Lillian Mortimer co. Aug. 31-5 to good attendance in Lisbeth from Hickory Hollow, Almost a Crime, The Curse of Fa... In the Shadow of the Gallows, The Adventures of ..., and The Dice of Death. Two Married M... 7. For Her Sake 8. A Royal Slave 10. Along the Mohawk 12. ... Johnny Comes Marching Home 15. Two Gen...

[illegible] 17. Mr.

MURPHY'S BOARD [illegible]

PARIS. SHOAFF'S OPERA HOUSE (A. ... Shoaff, mgr.): Billy Kersand's Minstrels 6 to good house. Along the Mohawk 4 to very large house, good of satisfaction. The Kingsley-Lillon co. 7 in A Prisoner of Toyon to S. R. O.; general satisfaction. When the Bell Tolls 16. A Royal Slave 17. The Little Homestead 20. Martin's Ten Nights in a Barroom 21. A Break for Liberty 22. Miss Storbeck in Carmen 30.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): West's Minstrels 2; good performance and house. Darkness and Daylight 4, strong melodrama; attendance good. A Devil's Lane 6 pleased good audience. The Minister's Son 7; good co.; fair house. Zig Zag Alley 9. A Little Outcast 13. A Ruined Life 14. The Flaming Arrow 15. The Storks 17. A Human Slave 18. Uncle Josh Spruceby 19. The Garden of the Gods 20.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Alphonse and Gaston 1; good house. The Storks 5, more than pleased large audience. Shamus O'Brien 6; good production; full house. Zig Zag Alley 7. When the Bell Tolls 13. The Stain of Guilt 14. Kersand's Minstrels 15. The Flaming Arrow 19. At Sandy Bottom 20. The Sewards 21-25. Two Little Vagrants 26. Hermann, the Great 27.

OTTAWA.—FARRELL'S THEATRE (T. R. Farrell, mgr.): Her Only Sin 2; medium business. A Little Outcast 7 to fair business. The Minister's Son 12. A Human Slave 14. Quincy Adams Sawyer 17. Walker Whiteside 24. The Game Keeper 26. When Johnny Comes Marching Home 3. The Village Parson 6. Pennsylvania 14. King of the Desert 16.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): Darkness and Daylight 7, very large audience, and seemed to please. The Lyman Twins 8. The Game Keeper 10. Uncle Josh Spruceby 12. When Johnny Comes Marching Home 14.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Yon Yonson 2; good house; satisfactory performance. Her Only Sin 5; fair business, well pleased. Howard-Dorset co. 7-12. A Ruined Life 15. A Human Slave 16. At Cripple Creek 19. The Game Keeper 24. Denver Express 26.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): James Kennedy Theatre co. opened 7 with Sheridan Keene, Detective; house packed and many turned away. Two Married Men 14. My Friend from Arkansaw 19. Regular season will open 25 with Hanlon's Superba.

JACKSONVILLE.—GRAND OPERA HOUSE (Zimmerson and Eddy, mgrs.): Season opened with Darkness and Daylight 2; good co. and business. An Aristocratic Tramp 5; small house. Zig Zag Alley 8; good co. and business. A Royal Slave 12. A Gentleman from Gascony 14.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Yon Yonson 4 pleased good business. Little Homestead 11. James Kennedy co. 14-19. At the Old Cross Roads 22. Sweet Clover 28. The Game Keeper 30.

MATTOON.—THEATRE (Charles Hogue, mgr.): Reaping the Harvest Aug. 31 pleased fair house. Billy Kersand's Minstrels 3; fair house and co. K. J. Carpenter's For Her Sake 4; good co. to small business.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nichols, mgr.): The Fast Mail 2; fair house and play. Lyman Brothers' At the Races 5 to pleased house. Sherman's Comedy co. 7-12 opened in My Friend from Arkansaw.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Yon Yonson Aug. 31; good business; pleasing performance. The Lyman Twins 7; excellent satisfaction to large house. A Jolly Fellow's Troubles 10. The Little Homestead 12.

MORRISON.—AUDITORIUM (Lewis and Shirley, mgrs.): Land o' Cotton Aug. 25; poor house; satisfactory performance. Just Struck Town 29; fair house; excellent co. Rosar and Mason 3-5; fair business; co. weak. The Little Homestead 10.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Sherman Stock co. opened 7-12 in A Narrow Escape to good business; poor co. Sandy Bottom 16. The Flaming Arrow 25. The Darkest Hour 29. 'Way Down East 10. What Happened to Jones 21.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.): House opened 3 with A Royal Slave to good business. What Happened to Jones 5; good satisfaction. Zig Zag Alley 11.

FAIRBURY.—OPERA HOUSE (Phil Wade, mgr.): A Wise Woman 1. A Thoroughbred Tramp 2. Lyman Twins in At the Races 3. A Little Outcast 4; all to S. R. O.; performances very good.

ELGIN.—OPERA HOUSE (Fred W. Jenks, mgr.): A Thoroughbred Tramp 5; good houses; fair performances. 'Way Down East 7; good house; performance amateurish.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): A Thoroughbred Tramp Aug. 26 to fair business. Alphonse and Gaston 28 to small audience. Morgan-Gibney co. 31-5; large business.

CANTON.—GRAND OPERA HOUSE (F. B. Poweison, mgr.): Dora Thorne 5; business fair; pleased. Lyman Twins 7. The Game Keeper 8. A Little Outcast 15. The Man from Gascony 18.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): At Cripple Creek 5 pleased good business. A Little Outcast 6 to capacity; good co. Carmen 12.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): A Thoroughbred Tramp 1; fair performance to good house. E. J. Carpenter's A Little Outcast 5; performance good to S. R. O. Dora Thorne 9.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): The Minister's Son 4; good business and performance.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): The Fast Mail 4; good co.; large house. A Little Outcast 11. Little Homestead 18.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): Dora Thorne 8; fair house; well balanced co. The Little Homestead 15.

MENDOTA.—GERMANIA OPERA HOUSE (J. A. Dubbs, mgr.): A Royal Slave 3; delighted audience; receipts, $1,132. The Little Homestead 12.

GALENA.—OPERA HOUSE (Charles Sheerer, mgr.): Beggar Prince 19.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): The Storks Aug. 27; excellent performance to good house. Orrin Johnson and a strong supporting co. produced Hearts Courageous 28 before large house; both play and co. were warmly received. West's Minstrels 1 drew well and gave fair satisfaction.——AUDITORIUM (Harry G. Sommers, mgr.): The County Chairman was given its first presentation on any stage here 29 to two good houses and made an enormous hit. Ben Hur opened its season here 7-12 to capacity; presenting co. inferior and disappointing; much dissatisfaction expressed with the production as a whole.

MARION.—THE GRAND (E. L. Kinneman, mgr.): Alaska 3 to two good audiences. At Sandy Bottom 4, 5; four presentations to good attendance; pleased. The Old Plantation 7; two well filled houses pleased. On the Stroke of Twelve 8; well patronized; good performance. Hi Henry's Minstrels 9 packed two houses; excellent performances. Martin's Ten Nights in a Barroom 10. For Mother's Sake 12. The Billionairess 14. The Way of the Wicked 15. Mickey Flynn 16. Maloney's Wedding 19. E. J. Carpenter's For Her Sake 22, 23. The Miner's Daughter 24. Pennsylvania 25, 26.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): The Game Keeper 1; good co. and attendance. A Break for Liberty, large audience pleased. The Darkest Hour pleased good business. When the Bell Tolls; co. and business good. Sandy Bottom 7; large house pleased. Who, What, When Minstrels 10. Al. W. Martin's Ten Nights in a Barroom 11. Uncle Josh Spruceby 12. On the Stroke of Twelve 17. The Way of the Wicked 19. The Billionairess 21. Are You a Mason 22. Pennsylvania 23.

BRAZIL. McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Maloney's Wedding 4; fair business; good performance. Too Proud to Beg 7; business and performance good. E. J. Carpenter's For Her Sake to At Sandy Bottom 12. On the Stroke of Twelve 14. The Darkest Hour 17. Ten Nights in a Bar Room ... A Break for Liberty 26. Carmen 29.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): Mr. Jolly of Joliet Aug. 24; excellent performance to good business. For Mother's Sake 30 pleased well filled house. Lost in New York 1, 2; excellent performances to large business. A Break for Liberty 5 pleased well filled house. The Darkest Hour 6; good satisfaction to well filled house. Carmen Stock co. 7-12; good business.

RICHMOND. [illegible] Co. G. Murray, mgr.): ... and performance. ... good houses. King ... Minstrels 12. The ... old Plantation ... ILLIPS OPERA ... The Hottest Coon in ... 14-19. ... THEATRE (Charles W. Todd, ... A Montana Outlaw Aug. ... co.; fair house. The Moonshiner's

Daughter 8. Hi Henry's Minstrels 11. Maloney's Wedding 16. Slaves of the Mine 21. Hamlin and Day Stock co. 24-26. Ride Tracked 29.——ITEM: Eugene Parke, the treasurer at the Todd Theatre, died July 29.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Reaping the Harvest 2; pleasing to fair audience. Maloney's Wedding 3 entertained fair house. Along the Mohawk 4; good to good houses. A Devil's Lane 7; fair house pleased. Too Proud to Beg 8; fair house pleased. F. J. Carpenter's For Her Sake 9. The Old Plantation 10, 11. Marked for Life 12. Will Brunk 14-19.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Season will open with the Wilbur Opera co. 14-20. When Johnny Comes Marching Home 24. David Harum 26.——PEOPLE'S (Pedley and Burch, mgrs.): Along the Mohawk 6 pleased well filled house. Maloney's Wedding 7 (Labor Day) drew well. At Sandy Bottom 13. Betty Totty 20.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Season opened Aug. 27 with For Mother's Sake to crowded house; excellent satisfaction. The Hottest Coon in Dixie 3 and On the Stroke of Twelve 7; both to large audiences, but did not please well. Who, What, When Minstrels 17. Devil's Lane 21. A Royal Slave 25. William Owen 29.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Season opened with Murray Comedy co. Aug. 24-29; excellent co.; attendance a record. The Hottest Coon in Dixie 2 pleased large house. A Montana Outlaw 5; good house; performance fine. On the Stroke of Twelve 9. Who, What, When Minstrels 10.

WASHINGTON.—OPERA HOUSE (Frank Spink, mgr.): Reaping the Harvest 3; good co. Maloney's Wedding 5 to good business. Steven's Stock co. 7-12 canceled. For Her Sake 14. At Sandy Bottom 16. The Stain of Guilt 19. The Darkest Hour 21. A Break for Liberty 22. The Garden of the Gods 26.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): Katie Emmett in The Waifs of New York 5; two performances to fair business; audiences pleased. Rentfrow's Jolly Pathfinders 7-12 opened to good business in A Fight for Millions. Al. W. Martin's Ten Nights in a Bar Room 14.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (Bowmaster and Doyle, mgrs.): When the Bell Tolls Aug. 27 pleased fair house. Who, What, When Minstrels 4; good performance; poor performance. The Darkest Hour 10. Le Roy Stock 21.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Season opened 9 with A Run on the Bank to large house. King of the Desert 18. Richard Carvel 23. Himmelein's Imperial Stock co. (Fair Week) 28-Oct. 3.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, mgrs.): Sadie Raymond in The Missouri Girl Aug. 29; good house and performance. Gilbney Stock co. 7-12 opened in New Charity Ball and in the Land of the Czar; good attendance; performances good.

LOWELL.—OPERA HOUSE (Lewis Wood, mgr.): Ride Tracked Aug. 17; fair business; pleased. A Little Outcast 22; large business; pleased. Sandy Bottom 31; good business and co. Mississippi 5. Dora Thorne 11. Harry Shannon 26.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, mgr.): At Sandy Bottom 1; large and well pleased audience. Carmen 9. Zeo Zarrow 19 Harry Shannon 25. A Soldier's Honor 29.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): A Montana Outlaw Aug. 26. Leroy's Stock co. 7-9. John A. Himmelein's King of the Desert 17. Harry Shannon in Legally Dead 23.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): The Game Keeper 4; good co. and business. On the Bridge at Midnight 8; good house and co. For Hearth and Home 17.

TIPTON.—KLYLEA THEATRE (C. W. Maxwell, mgr.): On the Stroke of Twelve 2; good house and co. Martin's Ten Nights in a Bar Room 7 pleased small audience.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): L. C. Lewis in Si Plunkard Aug. 29; good business; pleased. Renfrow's Stock co. 31-5 opened to packed house. Topsy Turvy 7 canceled.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): Alaska 4 to good business; performance splendid. A Break for Liberty 9. The Darkest Hour 16. A Royal Slave 24.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heitsman, mgr.): At Cripple Creek 3 to S. R. O.; audience pleased. Walker Whiteside 11. Quincy Adams Sawyer 15.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Katie Emmett in Waifs of New York 3; full house well pleased. Uncle Josh Spruceby 9. King of the Desert 15. Howard-Dorset co. 21-26.

NOBLESVILLE.—GRAND OPERA HOUSE (C. M. Raphun, mgr.): Season opened 8 with The Darkest Hour; good co.; small house. Who, What, When Minstrels 11.

BEDFORD.—STONE CITY OPERA HOUSE (F. A. Johnson, mgr.): Cutter and Williams Stock co. Aug. 31-5; excellent co.; full house.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): World Beaters Burlesque co. 4 to large business; good satisfaction. Kennedy Players 14-19.

BLOOMFIELD.—PEOPLE'S THEATRE: A Hoosier Daisy Aug. 28; satisfaction to a $100 house. Wilson's East Lynne 3.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Mack and Armour Comedians Aug. 31-5 opened in The Girl from New York. Other plays: The Thoroughbred and Too Rich to Marry; satisfactory co.; business poor. When the Bell Tolls 8. Joplin Opera co. 29.——NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): The Land o' Cotton 2 to fair business; good co. The quartette was especially good. James Boys in Missouri 4 pleased fair business. A Gentleman from Gascony 5; splendid co.; fair business. Two Merry Tramps 7. Her Only Sin 10. Seigel-Myer Concert co. (local) 11. The Game Keeper 15. Zig Zag Alley 22.——ITEMS: Pain's Ancient Rome exhibited at Caldwells Park 31-2, playing to moderate business.—Fifty-fourth Regimental Band continues to draw large crowds at this popular resort. DR. AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Gideon's Minstrels will open the season 12. Jack Hoeffler co. canceled. Her Only Sin 21.——ITEMS: Ervin Collins, a member of the Opera House force for a number of seasons, will be in charge of the stage the coming season.—We are informed that the Willson Opera House, at Webster City, will be closed this season, and that no bookings have been made by Manager Heron for the coming season.—The King-Perkins co. opened at its home town, Estherville, Ia., Aug. 31, to good business.—While appearing at Bedford, Ia., 5, the seats in the circus tent of the Pan-American Shows fell and several people were injured. One case was settled by the management for $150.—A stock co. has been organized at West Liberty to build a new opera house. The structure is to cost $15,000.
FRANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): West's Minstrels 4; very pleasing performance to good business. Florodora 5; delightful performance to large business. Rosabelle Morrison 25, 26.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): The Land o' Cotton 3-5 to fair business. The Flaming Arrow 7-9; good performances to large business. A Thoroughbred Tramp 10-12. Yon Yonson 14-16. The Village Parson 17-19.——ITEMS: The Foster, and Grand and Auditorium Opera House have been incorporated under the title of the Foster Amusement Co., with William Foster as president.—The Florodora co. having an open date 4, attend the West Minstrels as guests of Manager Ricaby.—It is rumored that the street car co. will build a theatre, with a seating capacity of 2,500. The theatre will be used only as a vaudeville house and under the management of Fred Buchanan, manager of Ingersoll Park.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Willen Opera co. Aug. 31-5 drew excellent and pleased houses. Just Struck Town 7 and The Girl from Chill 8 canceled. A Punkin Husker 9. Zig Zag Alley 15. Kelcey and Shannon 16. On Circus Day 17 canceled. Sweet Clover 19. When Johnny Comes Marching Home 24. Uncle Josh Spruceby 26. Pony and Dog Circus 28. The Village Parson 29. An American Gentleman Oct. 1. Pike's Peak 3.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

CLINTON.—THEATRE (H. F. Tate, mgr.): Uncle Josh Spruceby 5 to good business; pleased. Wilbur Opera co. 7-12, opening to full house with Said Pasha. Repertoire for week: Said Pasha, The Two Vagabonds, Mascot, The Twin Sisters, The Chimes of Normandy, The Grand Duchess, Fra Diavolo, Pinafore, Olivette, and The Bohemian Girl. Walker Whiteside 16. A Ruined Life 17. Van Dyke-Eaton co. 21-26. When Johnny Comes Marching Home 25. The Village Parson 28.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): James Boys in Missouri Aug. 31; poor attraction; fair house. Sam Siegel, mandolinist, 1; fine concert; small house. The Flaming Arrow 2; fair co.; good audience. A Gentleman from Gascony 3; very good production; fair audience. The Two Little Waifs 5; good co.; large business. Sweet Clover 14. Two Merry Tramps 16.

CRESTON.—POTT'S OPERA HOUSE (J. H. Pott, mgr.): Morey Stock co. Aug. 31-5 in Woman Against Woman, The Fatal Card, Michael Strogoff, Cleopatra, The Fatal Sin, and Silva's Romance to crowded houses; performances good.——NEW TEMPLE GRAND THEATRE (Ed. C. Keith, mgr.): House formally opened 2 with The Prince of Pilsen, giving fine satisfaction. Beggar Prince Opera co. 9-11.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Game Keeper 9. A Gentleman from Gascony 10. Uncle Josh Spruceby 11.——LUDINGER PARK (Edmund Jasper, Jr., mgr.): Pain's Burning of Rome 3-5 played before two large crowds, and had a fair stand crowd the third night in spite of unfavorable weather.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Rentz and Mason Comedians 21-26. An Orphan's Prayer 29.——WILSON THEATRE (F. D. Wilson and Son, mgrs.): House opened 7-12 to capacity by Jack Hoeffler's Stock co.; audience pleased. The Princess Chic 17. At the Old Cross Roads 22. An American Gentleman 29.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co. mgrs.): W. H. West's Minstrels 3; opening performance to a good and well pleased audience. Dark 4, 5. Uncle Josh Spruceby 6 to a packed house. Her Only Sin 7 with matinee; pleased fair audience. A Thoroughbred Tramp 8. Two Merry Tramps 12

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Gideon's Minstrels 5; good entertainment to good house. Her Only Sin changed to 11. Rentz-Santley Opera co. 14-16. The Pumpkin Husker 19 cancelled. Along the Mohawk 22. Lyman Twins 23. The Fast Mail 28.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): A Star Boarder 7 failed to appear. Oliver Scott's Minstrels 14. Zig Zag Alley 17. Sweet Clover 18. Fashionable Society 19. Irving French 21-23.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Irving French co. 3-5 packed houses and good performances. A Gentleman from Gascony 8; on missed connection and did not appear. Her Only Sin 9. Lyman Twins 14.

SPENCER.—GRAND OPERA HOUSE (Reg O. Tupper, mgr.): Mr Plaster of Paris 12. On Circus Day 17. A Wise Member 23. At Pikes Peak 28. Rosar and Mason's Comedians Oct. 1-3. Young's Faust 9. A Little Outcast 15.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): North Brothers' Comedians Aug. 31-5; good houses; satisfaction. Plays: Hand of Man, An Irishman's Troubles, and Utah. Sweet Clover 7, 8. Land o' Cotton 11, 12. West's Minstrels 14.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): Gideon's Minstrels 4 to large and pleased audience. James Boys in Missouri 10. The Punkin Husker 18. Along the Mohawk 21. L. J. Carter's New Fast Mail 23.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenover, mgrs.): A Wise Member 1, 2 pleased fair houses. The Flaming Arrow 3 to S. R. O. Two Little Waifs 4 to S. R. O.; all well pleased. Gideon's Minstrels 14.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): On Circus Day 2; good co.; pleased fairly well. Mr. Plaster of Paris 10, 11. An American Hobo 16. Young's Faust 29.

FT. MADISON.—EBINGER GRAND (C. H. Salisbury, mgr.): A Gentleman from Gascony will be the opening play of the season 9. At the Races 11. The Game Keeper 12.

DECORAH.—GRAND OPERA HOUSE (Weiser and Rear, mgrs.): Sweet Clover 16.——STYERS OPERA HOUSE (George Higgens, mgr.): Dark.

GREENFIELD.—WARREN OPERA HOUSE (E. F. Warren, mgr.): Morey Stock co. 7-12. Dark 14-19

ALBIA.—KREG'S OPERA HOUSE (Elbert Payton, mgr.): Breckenridge Stock co. Aug. 18-22; very successful engagement. Two Little Waifs 29.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): At Pike's Peak 10.

KANSAS.

TOPEKA.—NEW CRAWFORD OPERA HOUSE (Kane and Crawford, mgrs.): American Stock co. 1-3 in Work and Wages, The World, and Du Barry; fair business; audiences pleased. Dan C. Hall Stock co. 4, 5, in Rudolph, the Cripple and Dayrie Crockett; performance fair; poor attendance. Florodora 12. Human Hearts 13. Grace Hayward co. 14-19. Under Southern Skies 20. Two Little Waifs 26.——GRAND OPERA HOUSE: In New York Town 14, 15. Reuben in New York 18, 19. Morey Stock co. 28-5.——ITEM: Keiffer and Diamond, comedy sketch artists, joined American Stock co. here 2.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): A Millionaire Tramp Aug. 23 proved successful to immense business. The Stain of Guilt 24 to S. R. O.; performance good. Sweet Clover 30 to good business; an excellent cast. The Volunteer 31; topheavy house; performance fair. The Village Parson 5. Spotless Town 6. Ward's Minstrels 7. Human Hearts 13.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): The Stain of Guilt Aug. 31; fair house. The Village Parson 3; good performance to fair business. When the Bell Tolls 4; small house. Under Southern Skies 5; good business afternoon and evening; performance very fine. An American Gentleman 8.

INDEPENDENCE.—AUDITORIUM (B. Bleuler, mgr.): Bonnair-Price co. Aug. 31-5; good business and co. Plays: A Woman's Power, Old North Carolina Folks, For a Million, Twixt Love and Duty, Maud Muller, and Sin and Sorrow. A Runaway Tramp 19. Weary Willie Walker Oct. 6. Wizard of Wall Street 9. Harry Ward's Minstrels 14.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Season opened Aug. 31 by An American Gentleman to crowded house; audience highly pleased. Marie Fountain co. 7 in Dangers of a Great City drew an early S. R. O. and gave universal satisfaction.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Village Parson 2 opened the season with a good house, giving good satisfaction. When the Bell Tolls 5; good house and co. An American Gentleman 7. Human Hearts 9. Scott-Joplin Minstrels 17. A Wise Woman 19.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Ward and Wade's Minstrels 4; good co. and business. Darnell's Ninth Artillery Band from Fort Riley 7 pleased packed house. Blind Boone 17. The Man in the Iron Mask Oct. 3.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): An American Gentleman 1 opened the season and pleased good house. American Stock co. 7-12. The Land o' Cotton 30.——TOLER AUDITORIUM (H. G. Toler, mgr.): By Right of Might 15.

WELLINGTON.—WOODS OPERA HOUSE (M. H. Kick, mgr.): Season opened by the Columbia Opera co., presenting Giroffe-Giroffa, giving excellent satisfaction to a large audience. Return date Oct. 6.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): The Volunteer 1 to light business; fair co. Ward and Wade's Minstrels 3; good business; pleased.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): An American Gentleman Aug. 26; good performance and attendance. Spotless Town 11. Cullinan and Morgan's Minstrels 12.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, mgr.): Season opened 4 with An American Gentleman; pleased large audience. Under Southern Skies 8; immense house pleased.

OTTAWA.—ROHRBAUGH THEATRE (S. H. Hubbard, mgr.): Season opened with The Village Parson 4; co. well balanced.

EMPORIA.—WHITTLEY OPERA HOUSE (H. C. Whittley, mgr.): Dark.

IOLA.—OPERA HOUSE (T. T. Aderson, mgr.): Will open with Bonnair Price and co. 7-13.

KENTUCKY.

RICHMOND.—GRAND OPERA HOUSE (Baxter and Jouett, mgrs.): Edsall Winthorpe Stock co. 7-12, opening in The Power of Man to full house.——NEW OPERA HOUSE (D. C. and E. S. Wiggins, props.): Hill, Treadway and co. presented Reaping the Harvest 7 to fair house; good co. Barlow's Minstrels 9. Robert Mantell 15.

SOMERSET.—GEM OPERA HOUSE (J. M. Thatcher, mgr.): Edsall-Winthrope Stock co. 3-6, in Brother Against Brother, On the Rio Grande, The Country Kid, and New York After Dark, to record breaking houses; co. fair. Barlow Brothers' Minstrels 11.

MOUNT STERLING.—NEW GRAND (N. A. Wilkerson, mgr.): This theatre, which was badly damaged by fire early in the Spring, has been thoroughly repaired and refitted. Will open for the season 17-19 with the Murray Comedy co. Edsall Winthorpe Stock co. 21-25. Richard and Pringle's Minstrels 26.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Murray Comedy co. 7-12, presenting A Woman's Revenge, In California, John Martin's Secret, The Resurrection, A Convict's Wife, and Little Red Riding Hood, to usual crowds.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Looking for a Wife 5 pleased good house. Robert Mantell in The Light of Other Days 14.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): Edwin Southers and co. Aug. 28 in Twixt Axe and Crown, to small business.

PARIS.—GRAND OPERA HOUSE (Wiggins Brothers, mgrs.): Reaping the Harvest 8 to fair business; co. good.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Opened 5 with Mr. Jolly of Joliet; fair house. Alphonse and Gaston 18.——BATTLE PARK CASINO; Miller-Bryan co. closed 4 to crowded house.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Richards and Pringle's Minstrels 6; large house; good co. Looking for a Wife 13.

LAKE CHARLES.—OPERA HOUSE (J. S. Tanner, mgr.): Leon Herrmann opened season 9 to a large and pleased audience. Mr. Jolly of Joliet 12.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Peggy from Paris 4, 5 to capacity; co. excellent. Clara Turner co. 7-12, presenting The Sapphire, Warrior Gap, Madame Du Barry, Queen of the Arena, Midnight in Chinatown, The Highwayman, My Brother's Sister, Where the Sweet Magnolia Blooms, Princess Chiffon, and Little Tagrag to excellent attendance. The Volunteer Organist 14. The Meeting Bird 15.——CAFE COTTAGE PARK (McCULLUM'S THEATRE (Bartley McCullum, mgr.): Closing week, 7-12, with Our Boys to usual large business. Beatrice Ingram, especially engaged, was warmly welcomed.——ITEMS: Business Manager Carl D. Lothrop, of Boston's Bowdoin Square Theatre, spent Labor Day here.—Helen MacGregor, who closed at Cox Theatre 7, has proven one of the most versatile and popular leading ladies ever seen on Peak's Island.—McCullum's Theatre closed in a blaze of glory, every member reaping in for floral emblems from their host of admirers. This has been Mr. McCullum's most prosperous season.—The Maine Musical Festival, seventh season, under direction of Professor William R. Chapman, at Auditorium, Oct. 1-3, will include Lillian Blauvelt, Louise Homer, Corinne Welsh, Madame Shotwell-Piper, David Bispham, Francis Archambault, Edward P. Johnson, and Perry Haines.—Business Manager Edward J. Sullivan, of McCullum's Theatre, closed 5 to join Liebler and Co.'s The Eternal City, opening at Detroit 14, for a tour of the Pacific.
M. C. RICH.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Clara Turner co. Aug. 18-22 to large business, having presented last half of week Madame Du Barri, Queen of the Arena, Midnight in Chinatown, A Little Vagrant, and Where the Sweet Magnolia Blooms. Old Jed Prouty 24; good house and performance. Gorton's Minstrels 27; large business; fine co. Shipman's As You Like It 1; good business and performance. James R. Waite in Other People's Money 3; excellent performance to good audience. Colonial Moving Picture co. 9. Hon. William G. Ewing 10. The Volunteer Organist 12. Harcourt Comedy co. 14-19. Real Widow Brown 22. Hello, Bill 23. Daniel Sully 29.——ITEMS: Carl Lee, of the Thomas E. Shea co., was in the city 29, en route to Boston to join the co.—Suzanne Perry, of this city, who has been spending the Summer with her mother leaves this week for New York to commence rehearsals with the Maxine Elliott co.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Fisk Stock co. Aug. 31-5 to immense business. Plays: A Soldier of the Empire, Breaking the Ban, The Convict's Revenge, Michael Strogoff, Dr. Jekyll and Mr. Hyde, A Struggle for Life, The Irish Rebel, The Sign of the Crucifix, and Cinderella; co. and performances good. The Volunteer Organist 7 packed the house afternoon and evening; satisfaction. Clara Turner 14-19. Anna Eva Fay 21-23. Daniel Sully 28. Daniel Ryan 28-Oct. 3.——CITY HALL, OLDTOWN (Otis Woodman, mgr.): Klark-Urban Comedy co. 7-12 opened to good house; co., performance and specialties excellent. Gorton's Minstrels 15. Uncle Terry 16.

LEWISTON.—MUSIC HALL (Sherbury and Chesteham, mgrs.): Daniel Ryan co. Aug. 31-4 to capacity; capable co. Plays: When Ireland Was a Nation, The Fatal Wedding, A Royal Lover, Virginius, and Beautiful Scenery. Other People's Money 5 pleased two good houses. Fiske Stock co. 7-12 opened in A Soldier of the Empire; to follow, Breaking the Ban, The Convict's Revenge, Michael Strogoff, and Dr. Jekyll and Mr. Hyde; good co. Campbell-Stratton co. 21-26.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbur A. Shea, mgr.): Romeo and Juliet 1; good attendance; performance fair. The Volunteer Organist 2; capacity; excellent satisfaction. Gorton's Minstrels 4; good business and performance.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbur A. Shea, mgr.): Romeo and Juliet Aug. 31; poor performance. Gorton's Minstrels 2 satisfied large audience. The Volunteer Organist 3; splendid production; business large.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): James R. Waite in Other People's Money 7 pleased light house. The Volunteer Organist 11. Fatzberg Stock co. 14-19. Jessie Harcourt co. 21-26.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Other People's Money 11. Higgins Stock co. 14-19. Hello, Bill 25.

LUBEC.—COLUMBIAN OPERA HOUSE (Wilbur A. Shea, mgr.): Gorton's Minstrels 3; crowded house; good performance.

MACHIAS.—PHENIX OPERA HOUSE (Wilbur A. Shea, mgr.): The Volunteer Organist 4.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Are You a Mason 3; small but pleased audience. Quinlan and Wall's Minstrels 5; fair performance and business. Black Patti Troubadours 7; two performances to big business; pleasing co. Sousa's Band 8 pleased large and representative audience. May Sargent in That Imprudent Young Couple 9; small but appreciative audience. Sam T. Jack's Burlesquers 10. Al. H. Wilson in A Prince of Tatters 11. Arizona 14. The Governor's Son 16. Glasco Stock co. 21-26 canceled. George Sidney in Busy Izzy 28. Fisherman's Daughter 30.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Season opened with When Women Love Aug. 29 to good business. George Ober 31, 1 to good business. Happy Hoolizan 5; receipts, $478.95. Human Hearts 8. A Trip to Chinatown 10; both to good business; excellent performances. Sweet Jasamine 15. The Governor's Son 15. When Her Soul Speaks 21. Uncle Heinie 26. Alberta Gallatin in Ghosts 30.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, mgr.): Season will open with Howe's Moving Pictures 16. Myers' Stock co. 17-19.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): A Boy Wanted 9 to S. R. O.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): The Limited Mail 5; good attraction and business. The Minister's Daughters 7; two large audiences; co. fair. Our New Minister 8; strong play. Ernest Hastings in the title-role was well cast.——EMPIRE THEATRE (James P. Sullivan, mgr.): Regular season opened 4 with Katherine Willard in The Power Behind the Throne. Miss Willard and Wright Lorimer made distinct hits. Foxy Grandpa 5; good business. Imperial Stock co., with Lillian Kingsbury as leading woman, opened their season 7 with The Gates of Justice. Other plays: A Midnight Marriage, A Legal Wrong, Power of the Cross, Du Barry, A Foxy Boy, Forsaken at the Altar, Cinderella in Fairyland, and Lost in the Desert.
THOMAS A. HAGGERTY.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, res. mgr.): Wine, Woman and Song opened local season 5 with poor performance to good business. Dot Karroll co. opened its season here 7-12 with A Night in Chinatown, to two capacity houses; business balance of week fair. Other plays: The Kidnappers, The Lion and the Mouse, My Lady Nell, Resurrection, Nevada, The Real Lord Lennox, and Cinderella. Human Hearts 16. The Minister's Daughter 19. Eight Bells 21. On the Frontier 22. Peck's Bad Boy 22. New York by Daylight 26.——ITEM: House staff this season: Wallace and Gilmore, lessees and managers; James B. Field, resident manager; Frank K. Randall, chief usher; George Lewis, doorkeeper; C. H. Fearing, stage-manager; Charles D. Janes, electrician.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): The Four Cohans 4 in Running for Office; fair audience. Brothers Byrne in Eight Bells 5 to large business. Thomas E. Shea in The Pledge of Honor 7-12 opened to large house. Other plays: Dr. Jekyll and Mr. Hyde, Cardinal Richelieu, The Bells, The Hunchback's Daughter, Hell Gate, The Man-o'-War's Man, and The Voice of Nature. Corse Payton's Comedy co. 14-19.——BIJOU (Henry Myers, mgr.): Her Fatal Sin, a melodrama of love and intrigue by Robert Leeland, had its first production on any stage 3-5. On the Frontier 7-9 opened to S. R. O. Only a Shop Girl 10-12. The Minister's Daughter 14-16. Beyond Pardon 17-19.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Hearts of Oak 7 and The Silver Slipper 10; both to large audiences; satisfactory performances. Daniel Sully 11. One Night in June 14. Wedded and Parted 17. Mrs. Delaney of Newport 18.——THE EMPIRE (T. T. Murray, mgr.): Peck and His Mother-in-Law Abroad 10-12, opening attraction; crowded house. The Game of Life 14-16. The Fatal Wedding 17-19.——MOUNTAIN PARK CASINO: Mountain Park Opera co. closed its season 5, the Princess of Trebisonde being well received. Elite Vaudeville Stars 7-12 (management of P. J. Casey); fair attendance.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Season opened Aug. 31 with Alf T. Wilton's Looping the Loop; 300 people were refused admission; opening night for the co. and play pleased. Franco-American Minstrels 4 to poor business; co. failed to please. Foxy Mrs. Katzenjammer 8 to good returns; pleased. A Hoosier Daisy 12. A Homespun Heart 19. Day by Day 21, 22. Suzette Wiley in One Night in June 25. Morgan-Hoyt Moving Pictures 26. Beyond Pardon 30. The Fatal Wedding Oct. 1. Broadway Amusement co. 6-10.

PITTSFIELD.—ACADEMY OF MUSIC (W. A. Wesley, mgr.): Miner's Burlesquers 4; fair house; good attraction. A Bunch of Keys 5 pleased good business. The Minister's Daughters 9; large house. One Night in June 12. Daniel Sully 14. York State Folks 15. A Game of Hearts 16. Old Jed Prouty 21. The Fatal Wedding 22. On the Frontier 23. At the Limit 24. Road to Yucca 26. The County Fair 28. Dainty Parse 30.——SPRINGDALE PARK THEATRE (F. J. Casey, mgr.): Vaudeville 7-12; crowded houses. Labor Day; business continues fair.

LYNN.—THEATRE (Frank G. Hawking, mgr.): Campbell Stratton and the Lyn Stock co. 7-12; performances and attendance satisfactory. Plays: Due to Man, Dr. Jekyll and Mr. Hyde, The Fool, In the Moonlight, The Spy of Lagrand, Fanny Rose, Connection, Sam Thorne, The Two Orphans, and Jack Sheppard. Leaving the Loop 14-19. A Romance of Heart 17, 18. Hello, Bill 21. Thomas H. Shea co. 21-26.

BROCKTON.—CITY THEATRE (W. R. Cross, mgr.): Cook-Church co. Aug. 31-5; good business. Plays: An Actor's Romance, Gypsy Jack, Romeo and Juliet, A Bunch Rider's Romance, The Power of Love, East Lynne, American Politics, and The Dire of Death. Byrne Brothers in Eight Bells 3; fair business. Corse Payton's Comedy co. 7-12 opened in The Sultan's Daughter to capacity; good co. Aubrey Stock co. 14-19.

PITCHBURG.—CUMINGS' THEATRE (John B. Gilfeil, mgr.): Miner's Merry Makers 5; good business. One Day in June 7; two performances to large business. The Minister's Daughters 6; fair business. Wealth and Poverty 9; capacity house. York State Folks 12.——WHALOM PARK THEATRE (Tom White, mgr.): El Capitan Aug. 31-5. The Hillside 7-12 will close this theatre for the season.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Aubrey Stock co. closed 4 to good business. Hanlon's Superbs 5 pleased large house. Franklin Carpenter co. 7-12; business good. Plays: Paid Ticket 7th, A Romance of Vermont, Shadow Box, Cain and Abel, On the Maine Coast, The Fatal Will, Foxy Teddie, and The Garrison Girl. Jere McAuliffe Stock 14-19.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): May Fiske Comedy co. Aug. 31, two weeks, to large houses. Franklin Carpenter Comedy co. 14-19.——ACADEMY OF MUSIC (D. J. Murphy, mgr.): Opened by Fay Foster Burlesque co. 10-12 to large houses.——LAKEVIEW THEATRE (James Gilbert, mgr.): Closed 7.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Cook-Church Stock co. 7-12 to large business. Plays: The White Squadron, Gypsy Jack, Romeo and Juliet, East Lynne, A Bough Rider's Romance, The Dire of Death, American Dollars, and An Actor's Romance.

SALEM.—THEATRE (Cahn and Grant, mgrs.): Season opened 3 with Peggy from Paris to packed house. Katherine Rober 7-12. May Fiske co. 14-19.

MILFORD.—MUSIC HALL (H. R. Monson, mgr.): Beyond Pardon 14. Looping the Loop 21. Pork and His Mother-in-Law Abroad 28.

MICHIGAN.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harrold, mgr.): Ride Tracked 4 to crowded house; specialties good; otherwise poor. A Country Kid 7 to S. R. O.; performance not up to the average. The Girl from Sweden 14. A Royal Slave 21. Si Plunkard 28. The Fatal Wedding 29. E. K. GILBERT.

BATTLE CREEK.—POST THEATRE (R. R. Smith, mgr.): Regular season opened 2 with Walker Whiteside in We Were King to a large house; satisfactory performance. The Denver Express 3; fair house and satisfaction. The Eleventh Hour 4 pleased very fair house. Uncle Josh Spruceby 7; fair house; satisfaction. In Convict Stripes 8; fair house; pleased. Driven from Home 17. The Show Girl 18. A Little Outcast 19. A Country Kid 21. Two Orphans 22. Mrs. Le Moyne 23. Caught in the Web 24. Richard Carvel 25. A Bunch of Keys 26. A Country Girl 29. Just Struck Town 30. On the Bridge at Midnight Oct. 1.——HAMBLIN'S OPERA HOUSE (W. H. Widger, mgr.): Godding Comedy co. Aug. 31-5; very good business; satisfaction. Plays: The Nutmeg Match, Maniac of Aching Hearts, Spring Brook Farm, The Parson's Folks, Jesse James, the Bandit King, A Soldier's Sweetheart, and Railroad King 22, 24.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Opened Aug. 19 with The Dead Waiters; pleased large house. On the Stroke of Twelve 21; performance and business fair. Heart of Chicago 22 failed to please. The Show Girl (formal opening) 26; excellent performance to capacity. Girl from Sweden 28. Davidson Stock co. 31-5 pleased large audience. The Buffalo Mystery 7; very exciting. Man to Man 8. The Pride of Newspaper Row 9. A Railroad Jack 11. The Royal Slave 13.——EDISON THEATRE (B. J. McCormick, mgr.): Martin's U. T. C. 24 pleased fair house. At Cripple Creek 26; good performance and business. Uncle Josh Spruceby 2; fair performance and house. Walker Whiteside 3; excellent performance. Mickey Finn 12. Caught in the Web 18.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): The Storks 1; large house; pleased. James and Ward in Alexander, the Great 3 to fair audience; pleased. Walker

Girl's Daughter 14. The Girl from Sweden 23. Man to Man 30.

YPSILANTI.—OPERA HOUSE (F. L. Case, mgr.): Season opened Aug. 31 with A Girl from Sweden to full house; good performance. Tom Marks 3-5 opened to capacity. 81 Pinkard 10. For Mother's Sake 12. Caught in the Web 22.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Old Arkansas 9. A Convict's Daughter 11. Hunting for Hawkins 15. Martin's U. T. C. 17. Resurrection 23. Girl from Sweden 25. Clay Clement 30.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (S. H. Widger, mgr.): J. C. Lewis in 81 Pinkard 5 pleased packed house. Harry Shannon 10. Circumstantial Evidence 16.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): The Eleventh Hour 8 to fair business; good satisfaction. For Mother's Sake 16. Down by the Sea 23.

MUSKEGON.—THE GRAND (Ray S. McGraft, mgr.): The Billionaires 4; co. fair; light house. The Denver Express 6, 7 pleased good business. A Country Kid 12. In Convict Stripes 13. Man to Man 16.

HANCOCK.—KERRIDGE THEATRE (Ray Kerridge, mgr.): Wards and Jones opened the season in Alexander the Great 4 to large house. When Johnny Comes Marching Home 6 to packed house.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): A Little Outcast 14. A Royal Slave 23. 81 Pinkard 28.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Side Tracked 5 to large business. A Little Outcast 11.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Legally Dead 7. Walker Whiteside 12. The Show Girl 19.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Whitney Opera co. in When Johnny Comes Marching Home 4, 5, to full houses; audience pleased. Frederick Warde and Louis James in Alexander, the Great 7. Polyscope Pictures 8, 9.——METROPOLITAN THEATRE (John A. Condon, mgr.): Gus Forbes and Metropolitan Stock co. 1-5 in Trilby, and Mysterious Mr. Jones to good business; fair performances. Faust 7-9. Sambo 10-12.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): The Raymonds Aug. 23; crowded house; well pleased. A Persian Garden 29; excellent concert to full house. Hunting for Hawkins 7. An American Hobo 11. Dixon Stock co. 18, 19. New Jersey Folks Oct. 2. East Lynne 9.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Mahara's Minstrels 4 to packed house; performance fair; audience pleased. North Brothers' Comedians 7-12 opened to packed house in Greater New York.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Mahara's Minstrels 2 pleased large house. U. D. Newell in An American Hobo 8. The Princess Chic 15, 16. North Brothers 21-26.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): 8. Miller Kent in Fighting Bob 1; large house highly pleased. An American Hobo 2; small house fairly pleased. Mahara's Minstrels 8.

OWATONNA.—METROPOLITAN (Ward and Arthur, lessees): Hans Hanson 5 pleased large audience. Was She to Blame 8; fair performance; small house. An American Hobo 9; satisfactory performance to fair house.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Hans Hanson 8. Sky Farm 18. Gilsen's Minstrels 24.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): James T. McAlpin in Hans Hanson 4 to good house; best of satisfaction. An American Hobo 7.

MISSISSIPPI.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): Preliminary season open 7 with Boston Ideal Opera co., presenting Said Pasha and Girofle-Girofla, both operas being rendered in an acceptable manner. Alphonse and Gaston 12. Miller Bryan co. 14-17. Regular season will open with The Devil's Auction 28.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, mgr.): Opened with McFadden's Flats 8; audience well pleased. The Telephone Girl 26.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): The Stain of Guilt 2; good audience and co. An American Gentleman 5; fair house; light co. Human Hearts 6 to S. R. O.; pleased. When the Bell Tolls 7; topheavy house; fair co. Under Southern Skies 10. In New York Town 13. A Wise Woman 17. Harry Ward's Minstrels 18. Zig Zag Alley 20. American Stock co. 21-23. At Sandy Bottom 27. Grace Hayward Stock co. 28-Oct. 4.

MACON.—BLEES THEATRE (H. E. Logan, mgr.): Breckenridge Stock co. Aug. 24-29 pleased fair houses. A Wise Woman 9. Earl Doty in The Iron Mask 12. An American Gentleman 17. Shamus O'Brien 18. Mickey Finn 21. Americans in Burlesque 22. Kersan's Minstrels 23. Edith Ellis Baker Oct. 3. Allen Brothers 8-10.

WEBB CITY.—BLAKE THEATRE (W. H. Van Natten, mgr.): The Village Parson 1 and A Stain of Guilt 3 pleased good houses. Under Southern Skies to pleased packed house. Human Hearts 8. Shamus O'Brien 13. American Stock co. 20. Will Correll 21-28. At Sandy Bottom 29. American Stock co. Oct. 5-10.

SPRINGFIELD.—BALDWIN OPERA HOUSE (George F. Olendorff, mgr.): The Knowles 1-5 to pleased audiences and good business. Human Hearts 7; good house pleased. When the Bell Tolls 9. Under Southern Skies 12. Ward's Minstrels 19.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Under Southern Skies 2; excellent co.; deserve better house. Shamus O'Brien 7; good co. A Wise Woman 10. A Honolulu Coon 16. Along the Mohawk 18. Kennedy Players Oct. 12-17.

NEVADA.—MOORE'S THEATRE (E. H. Stettmund, mgr.): Under Southern Skies opened house 4 to capacity; co. gave very best of satisfaction. A Runaway Tramp 7. An American Gentleman 9. Shamus O'Brien 12. Breckenridge Stock 21-26.

BOONVILLE.—STEPHENS OPERA HOUSE (Stephens and Hickman, mgrs.): Spotless Town 4 to large and well pleased audience. An American Gentleman 11.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Spotless Town 1 packed house. Two Merry Tramps 5; good house. A Wise Woman 7; good house. Kelcey and Shannon 14. The Storks 16.

DE SOTO.—THE JEFFERSON (Leon Herrick, mgr.): Alphonse and Gaston 2 to large and appreciative Audience. Darkness and Daylight 8. Billy Kersand's Minstrels 26. A Thoroughbred Tramp 28.

LAMAR.—OPERA HOUSE (Moore and McGilvray, mgrs.): Dark. The Poor Mr. Rich 7. A Wise Woman 15. Oklahoma Oct. 7.

MONTANA.

HELENA.—THEATRE (Fred W. Agatz, mgr.): East Lynne 2; fair house; good performance. 8. Miller Kent 8. Over Niagara Falls 11. Ezra Kendall 15. Uncle Josh Spruceby 16. James Warde 17. Royal Italian Band 20. In Old Kentucky 26. Kelcey and Shannon Oct. 3.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Chaperons 1; pleasing co.; very large audience. East Lynne 4; fair co.; good house. Ezra Kendall in The Vinegar Buyer 10.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Down Mobile 3 to small but pleased audience. 8. Miller Kent in Fighting Bob 5; fair and delighted audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): The Volunteer 4, 5; fair houses; good performance. Grace Hayward co. 7-12; overflow audience opening night in Graustark. West's Minstrels 15. Chauncey Olcott 16. Human Hearts 18, 19. Reuben in New York 22, 23.——AUDITORIUM (E. C. Rewick, mgr.): Ed Redmond co. 7-12 opened with Davy Crockett; good house and excellent entertainment.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, mgr.): Della Pringle Aug. 31-3 in A Guilty Wife, The Sultan's Daughter, The Resurrection, and A Mansion of Aching Hearts; fair business and performance. Will play a return engagement 31.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Glagget, mgr.): A Messenger Boy Aug. 27, good house and performance. A Millionaire Tramp 29 pleased good house. Hello, Bill 8. The Village Parson 9.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Season opened 3 with A Messenger Boy to large and well pleased audience.

FREEMONT.—NEW LARSON THEATRE (Will Lowry, mgr.): Cora Van Tassel will open season 10 in The Volunteer.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Dark.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Tenry Bartenbach, mgr.): The Volunteer 8. A Millionaire Tramp 10. Geissler and Hirschbom Yodel Singers 11, 12.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Hello, Bill 7 as an opening attraction drew well. The Volunteer Organist 22.——PARK THEATRE (John Stiles, mgr.): Bennett and Moulton 7-12 opened to S. R. O. Plays: Shipwrecked, Outcasts of Society, The Sultan's Palace, A Daughter of the People, A Struggle for Life, The Belle of Virginia, By the King's Command, and The Working Girl. City Sports 14-16. The Man Who Dared 17-19.

DOVER.—CENTRAL PARK (Walter Phillips, mgr.): German's Specialty Alliance co. Aug. 31-5 pleased good business. German's Imperials 7-12.——CITY OPERA HOUSE (Charles E. King, mgr.): Colonial Motion Picture co. 7 pleased S. R. O. (benefit Fire Department). Regular season will open 17 with The Volunteer Organist.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Other People's Money 2 satisfied good audience. Boone, magician; good performance to fair business. The Burglar 11. As You Like It 14. Jules Grau Opera co. 17, 18. 'Way Down East 19.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): As You Like It 8 satisfied good house. Mildred Holland 15.

NASHUA.—THEATRE (A. H. Davis, mgr.): Fay Foster 8, 9, to fair business; co. and scenery excellent.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): As You Like It 7; excellent performance to fair house.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Sadler, mgr.): Under Southern Skies 3-5 to good business; co. excellent. The Little Church Around the Corner 6-9 opened to good business; co. very good. The Great White Diamond 10-12. The Smart Set 13-16.
THOMAS J. McALEER.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Eugenie Blair in Zaza 7-9; excellent supporting co. Miss Blair in very congenial role; capacity business. David Harum 11, 12. In the Palace of the King 14-16. Kyrle Bellew 19. Lost River 21-23. The Christian 24-26. Paul Gilmore in The Mummy and the Humming Bird 28-30. Mrs. Wiggs of the Cabbage Patch Oct. 1-3. Vaudeville 5-10. Ada Rehan and Otis Skinner 19.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): A Girl from Dixie was produced for the first time on any stage 7-12. Vaudeville 14-19.——TILLYOU'S STEEPLECHASE PIER (George C. Tillyou, mgr.): A vaudeville bill, consisting of Evans, Devere and Evans, Pilot, Alf and Maybe Wilson, the Yoder, Copeland and Copeland, Harry Parr Moorehead, Doyle and Granger, Minnie Wardell, and the American Vitagraph is pleasing large audiences at this house this week 7-12.——BIJOU THEATRE (J. Huntley and M. Moore, mgrs.): Huntley-Moore Stock co. in The Danites 7-9. The parts were in capable hands, and the audiences large and appreciative. Monte Cristo 10-12.——ATLANTIC CITY STEEL PIER (J. Bosworth, mgr.): Murphy and Gibson's American Minstrels, indefinite. The capacity of this house is always taxed to its utmost.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Charles A. Loder in A Funny Side of Life 2; very ordinary musical farce to good business. When Reuben Comes to Town 3; large audience; well pleased. A Desperate Chance 4; large house. A Convict's Daughter 5, matinee and evening; large business. Arizona 7; good business; pleased. A Stranger in New York and A Trip to Chinatown 8, 9 gave satisfaction to good houses. Miss Bob White 10; every seat sold. King Dramatic co. 14-19. Jim Bludso 21. Paul Gilmore 22. A Great Temptation 23. Darkness and Daylight 24. York State Folks 25. Lost River 26. The Silver Slipper 28, 29. Grace George 30-1. Foxy Grandpa 2, 3.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Season opened with Marion Francis as the attraction Aug. 31-5 in The Texas Girl. The Power of Wealth, Tennessee's Partner, The Burglar and the Waif, Adventures of Miss Juliet, Jack Shephard, Little Miss Military, The Young Widow; first night, capacity. Thelma 7 to good business, matinee and night. Conroy and Mack 10-13. Barlow and Wilson Minstrels 14. Darkness and Daylight 16. Utah 18. Price's Popular Players 21-26.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Arizona 4 to capacity; good co. A Stranger in New York 7; S. R. O.; fine production. The President's Daughter 9; good business; good attraction. Eugenie Blair in Zaza 12. Beecher's U. T. C. 14. Barlow and Wilson's Minstrels 17. The Pride of Jennico 21.

PASSAIC.—OPERA HOUSE (Ed Gidley, mgr.): On the Trail Aug. 29; opening night for house and co.; house packed; co. fair. Mason and Mason in Rudolph and Adolph 31; fine performance; good house. Hickman Brothers' Down and Up 2; co. and house a disappointment. The Juveniles in Don Caesar's Return 7. Wine, Woman and Song 11.

BURLINGTON.—AUDITORIUM (S. Glasgow, mgr.): U. T. C. 2; full house. A Funny Side of Life 3; packed house; laughter continuous. The Convict's Daughter 7; pleasing melodrama; crowded house. Miss Bob White 8; S. R. O. The Governor's Son 11. The President's Daughter 14.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Beecher's U. T. C. 5; good performance; fair house. Barlow and Wilson's Minstrels 10; best of satisfaction.

NEW YORK.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): The successful three months' engagement of the Manhattan Opera co. came to a close 7-12, when Offenbach's Rose of Auvergne and Charity Begins at Home were sung to crowded houses. Since the opening in June the co. played to capacity at about every performance.——LYCEUM THEATRE (M. Reis, mgr.): Black Patti Troubadours 3; large and well pleased house. Mabel Paige co. 7-12 in The Girl from the West, Becky Bliss, Our Young Minister, A Battle for Life, Cinderella, The Lion and the Mouse, and Tennessee's Pardner; excellent business; splendid performances. Quinlan and Wall's Minstrels 14. Emma Bunting 15-19.——AUDITORIUM (E. H. Colburn, mgr.): Margaret Barry 15.——ITEMS: Elmira theatregoers part with the Manhattan Opera co. with genuine regret. During the stay of the members they made countless friends, who hope to have them all back next year. Of the co. J. A. Wallerstedt has signed as leads with Lulu Glaser, Harry Hanlon and Helene Salinger with Ezra Kendall, Carolyn Lewis Lum with Mother Goose, Lotta Cannon, Grace Cannon, and Edith Clarke with Frank Daniels, Charles Hoskins and Nellie Lane with The Wizard of Oz, Frank Wooley with The Middleman, John Rottler with The Old Homestead, Frank McGirr with Marie Cahill, and Kitty Gaddis and Brand with Mr. Blue Beard. Manager Salinger and his wife, Odette Bordeaux, will make their permanent home here. Plans are already under way for next year.—The Chemung Amusement Co. was incorporated here 7, with a capital stock of $300 divided into 300 shares, to build, maintain, purchase and manage theatres and other places of amusement. The directors named are Alexander D. Falck, Halsey Sayles, and Philip E. Lonergan.
J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): The Sleeping Beauty and the Beast 9-12. Orrin Johnson 17.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): In the Palace of the King 3-5 was well performed; good houses. Shooting the Chutes 7-9 amused large audiences. The Christian 10-12. A Fight for Millions 14-16. A Working Girl's Wrongs 17-19.——BASTABLE THEATRE (H. A. Hustig, mgr.): Hanlon's Superba 7-12, improved and brightened, enjoyed a large week's business. Ward and Vokes in A Pair of Pinks 3-5 drew well. A Fisherman's Daughter 14, 15. Henrietta Crosman 16. The White Slave 17-19.——VALLEY THEATRE (H. S. Daniels, mgr.): The Chimes of Normandy was the closing bill of the season 7-12 and was well sung before large audiences.——ITEMS: E. A. Pond, a nephew of the late Major Pond, is here ahead of A Fight for Millions.—The new programmes of the Wieting and Grand, which are published by H. M. Ford, of this city, are the handsomest ever seen here, and are commented on favorably by theatregoers.—W. H. Crane will open his season here 28.
E. A. BRIDGMAN.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Eben Holden was the attraction afternoon and evening 7 and did fair business. Henry Horton in the title-role was remarkably good. The support was fair. A Jersey Lily 11, 12. The Wizard of Oz 21.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Wedded and Parted opened to S. R. O. 7 and did good business till 9. A Great Temptation 10-12. Beware of Men 14-16. A Winning Hand 17-19. The White Slave 21-23.——PROCTOR'S (F. F. Proctor, mgr.): Labor Day week, opening 7, promises to be a record, judging from the attendance. The pretty curtain-raiser, The Cape Mail, was followed by the farce-comedy Three Wives to One Husband, which kept everybody in a roar. Those who were responsible for this were L. P. Hicks, Julian Reed, Al. Phillips, Joseph Eggenton, Albert S. Howson, William Cullington, Louis Owen, Bessie Lestina, Pearl Landers, Hermine Shoen, Lydia Knott. The Prodigal Father 14. Cumberland '61 21.
CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Notwithstanding Corse Payton has not sent us strong cos. the past two seasons, his comedy co. did good business Aug. 31-5. S. R. O. houses greeted Happy Hooligan 7, 8; the production was all it was represented to be. The Parish Priest 9. Wealth and Poverty 12. Foxy Grandpa 14. The Two Sisters 15. The Elinore Sisters 16. York State Folks 17. Our New Minister 18, 19. The Game of Hearts 21.——ITEM: Marcelle E. Belyea, of Riley and Fisher forces, who has been enjoying the Summer at Atlantic City and Saratoga, has been spending a few days with her parents here. She will appear in The Great White Diamond co. season.
GEORGE C. MOON.

ROCHESTER.—BAKER THEATRE (John Boyle, res. mgr.): Davis and Darcy's co. appeared in The Christian 7-9 before large audiences; play was handsomely staged and the co. thoroughly competent. Shooting the Chutes 10-12 pleased fine houses. A Working Girl's Wrongs 14-16.——NATIONAL THEATRE (Frederick Lorascher, mgr.): Ward and Vokes in A Pair of Pinks 7-12 to large audiences. The White Slave 14-16. Henrietta Crosman in As You Like It 17. A Daughter of the South 18, 19.——LYCEUM THEATRE (M. K. Wolff, mgr.): Dark 7-12. Orrin Johnson in Hearts Courageous 15, 16.
J. W. CARRUTHERS.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Daniel Sully in The Old Mill Stream 5; delightfully natural performance in a very pretty play; fair house. Chester De Vonde Stock co. 7-12 opened with The Fatal Kiss, followed by The Great Russian Plain, Doomed, and The Ten Ton Door first half of week; fair co.; business large. Smith and La Rose's New Octoroons 14. Elinore Sisters 15. Lost River 17. Orrin Johnson 19. Charles K. Champlin Stock co. 21-26. Mary Mannering 28.——ITEMS: Alice B. Clark, who has been Summering with her mother in this city, has been engaged to support Christie McDonald in The English Duiet and to understudy the star.—Ryan Brothers, a local trio of acrobats, have signed with the Howard Stock co. for the season.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): De Wolf Hopper in Mr Pickwick 3, supported by a large singing co., to a capacity house. Foxy Grandpa 4; large audience. The Minister's Daughters 5; two performances to greatly pleased audiences. Charles K. Champlin and his stock co. 7-12 opened to S. R. O.; co. one of the best seen here this season. Plays first half of week: The Ups and Downs of Life, Forgiven, The Pace That Kills, and The Law of the Land. Henrietta Crosman in As You Like It 15. The New Octoroons 16. York State Folks 18. Agnes Ardeck 19. Mildred Holland 21. A Game of Hearts 23. Sadie Martinot 24. Under Southern Skies 25. Charles Evans 28.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Shooting the Chutes 3-5; poor attraction to fair business. A Great Temptation 7-9 opened its season to large and well pleased audiences. Wedded and Parted 10-12. Wealth and Poverty 14-16. The Two Sisters 17-19.——RAND'S OPERA HOUSE (M. Reis, mgr.): Eben Holden 8 pleased good house. Blanche Ring in The Jersey Lily 10, opening performance. Our New Minister 17. Mildred Holland 18, 19. LYCEUM THEATRE (R. H. Keller, mgr.): Beyond Pardon 3-5 drew well and pleased. The Limited Mail 7-9; performances and business good. Treasure Island 10-12. The Man Who Dared 14-16.

GLOVERSVILLE.—DARLING THEATRE (Will F. Gant, mgr.): Selma Herman in The Charity Nurse 7 deserved better patronage; an exceptionally good co. Katharine Willard and a very able co. presented The Power Behind the Throne 8 to a fair and well pleased audience. Jefferson De Angelis and an excellent co. presented The Toreador to a large and enthusiastic audience.——KASSON OPERA HOUSE (Robert Baird, mgr.): Howard Stock co. Aug. 31-5, very successful week's engagement; good satisfaction. The Minister's Daughters 14. The New Octoroons 15.

NEW ROCHELLE.—THEATRE (J. J. Armstrong, mgr.): Nip and Tuck 3; co., play and attendance all bad. Red River 5 opened season, pleasing a fair house; good co. The Governor's Son 7; excellent satisfaction to large house. The Mummy and the Humming Bird 17. Sadie Martinot 21. Widow Dooley's Dream 28. Katherine Kidder 28. Elinore Sisters 30. Why Women Sin Oct. 3.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): A Bunch of Keys 3; good business and performance. The Power Behind the Throne 5; good business and performance. Howe's Moving Pictures 7; good business. 'Way Down East 9; good business and performance. The Minister's Daughters 10. The Bonnie Brier Bush 11. The Parish Priest 12. Katherine Rober Stock 14-19.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, mgr.): Happy Hooligan 4, 5 to good business; fair co. A Bunch of Keys 7; large audience; co. poor. The Charity Nurse 8; good performance. Our New Minister 9; good performance. Jefferson De Angelis in The Toreador 10 to well filled house; gave satisfaction. The Minister's Daughters 16. Orrin Johnson 18.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Aubrey Stock co. Aug. 31-5 in Prince and the Sword, Devil's Island, Toll Gate Inn, Dangers of Paris, The Fire Patrol, and Lost in New York; large houses. Side Tracked 7; crowded audience. Eben Holden 10; packed house. The Mikado (local), under direction of George H. Downing, benefit Binghamton Press Club, 11, 12.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Season opened 5 with An Indiana Romance; good attraction and business. Cleveland's Minstrels 25. Alaska 26. La Rose's Octoroons Oct. 6. Dionne, the magician, 10. Over Niagara Falls 15. Louis Russell in Dr. Jekyll and Mr. Hyde 20. Two Orphans 26. Side Tracked Nov. 2.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): Brandon Courtney 10-12. Down and Up 15. Widow Dooley's Dream 25. Powell co. 28. Adams Brothers 29, 30. Banella (in Aristocrat) Oct. 5. The Village Grocer 8. Why Women Sin 13. Blackthorn 15.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Eben Holden 3; good business; pleasing performance. Jefferson De Angelis in The Toreador 7 to crowded house; good performance. Corse Payton's Stock co. 14-19. The Silver Slipper 21. The Wizard of Oz 24.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Black Patti Troubadours 2; good house and performance. The Blackthorn 3; business poor. Joseph De Grasse in The Merchant of Venice 8; fair house pleased. Tennessee's Pardner 14. The Parish Priest 22.

PLATTSBURGH. THEATRE (M. H. Farrell, mgr.): Katherine Willard in The Power Behind the Throne 2; excellent presentation to large and enthusiastic house. Mildred Holland in The Lily and the Prince 8, 9; excellent satisfaction to good business. Foxy Grandpa 10, 11. The Bonnie Brier Bush 12.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): David Harum 5; excellent performance; large attendance. The Parish Priest 7 pleased good house. Hadley's Moving Pictures 8 to good house (local benefit). Down and Up 16. Lost River 18.

BOONVILLE.—COMSTOCK OPERA HOUSE (Traffarn and Sawyer, mgrs.): Maude Hillman co. 3-5 in What Happened to Jones, Resurrection, and For His Wife's Sake; excellent business; good co. The Parish Priest 14. Kitties' Band 23.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, res. mgr.): Bennett-Moulton co. 7-12 in A Daghter of the People, Outcasts of Society, Shipwrecked, The Working Girl, In the Sultan's Palace, The Day of Judgment.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, mgr.): Season opened 3 with Quincy Adams Sawyer to packed house; performance very good. Mickey Finn 7 pleased large audience. Maude Hillman co. 21-27. The Game Keeper 28.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Quincy Adams Sawyer 7; S. R. O. two performances; excellent satisfaction. The Kitties 13. Hearts Courageous 14. Mabel Paige Stock co. 15-18.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): 'Way Down East 7; large business. J. H. Stoddart in The Bonnie Briar Bush 10; good business; excellent performance. The Minister's Daughter 12; fair houses. York State Folks 19.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): David Harum 3; co. excellent; large audience. Eben Holden 4; co. and house good. Under Southern Skies 8; co. good; business good. Hickman Brothers in Down and Up 10. Brandon Courtney co. 14-19.

ONEIDA.—THE MUNROE (E. J. Preston, mgr.): Season opened Aug. 29 with Culhane, Chase and Weston's Minstrels to good business; pleasing performance. The Power Behind the Throne 11. The Minister's Daughters 19. Kitties' Band 21.

CANANDAIGUA.—GRAND OPERA HOUSE (Wallace and Gilmore, mgrs.): Man to Man 4. Howard Stock co. 7-12.——Katherine Willard in The Power Behind the Throne 14. The Fisherman's Daughter 17. The Parish Priest 18. Shore Acres 19.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Ward and Vokes 2 to fair business; co. large and chorus good. Happy Hooligan 3; good business. The Power Behind the Throne 7. Jefferson De Angelis 8. Foxy Grandpa 12. Mildred Holland 25.

OSWEGO.—RICHARDSON THEATRE (F. A. Wallace, mgr.): Miner's Merry Makers 3 satisfied fair house. Side Tracked 5; drew and pleased fairly. Jefferson De Angelis 11. Bennett-Moulton co. 14-19.

ST. JOHNSVILLE. — WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): The Minister's Daughter 15. The Octoroons 22. Under Southern Skies Oct. 1. Foxy Grandpa 9.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.): Howe's Moving Pictures 3 pleased crowded house. Eben Holden 9 to good house; best of satisfaction. Ethel Dyffryn co. 14-19.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, mgr.): The Power Behind the Throne 12. The Fisherman's Daughter 16. Kitties' Band 21. When We Were Twenty-one 23. Alaska 28.

HUDSON.—ELKS' THEATRE: Hadley's Moving Pictures 10 pleased crowded house. Down and Up 11. When We Were Twenty-one 19. Under Southern Skies 21.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Fred H. Wilson co. Aug. 31-4 pleased small houses. Shipman's Merchant of Venice 5 pleased very small house.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Season will open 23 with Lovers' Lane. The Octoroons 26.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Quincy Adams Sawyer 4; fair house; fine performance. The Minister's Daughters 21.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): The Charity nurse 9 pleased fair house. The Toreador 12. Shore Acres 18.

WHITEHALL.—MUSIC HALL (H. C. Jillson, mgr.): Way Down East 10; excellent co. to fair business. The New Octoroons 17.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): A Fisherman's Daughter 16. Howard Stock co. 21-26. Cleveland's Minstrels 29.

GENEVA.—SMITH OPERA HOUSE (T. K. Hardisen, mgr.): The Parish Priest 19.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Dark.

BLOOD POISON

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NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (W. F. Randolph, mgr.): The Telephone Girl opened the season with a very large house; performance fair. Al. G. Field's Minstrels 11.——RIVERSIDE PARK: Riverside Stock co. will close its season 7.——GRAND OPERA HOUSE (Whellock Brothers, mgrs.): Reaping the Harvest will open the season 12.

GREENSBORO.—GRAND OPERA HOUSE (H. H. Tate, mgr.): Al. G. Field's Minstrels 7 to S. R. O.; performance excellent. Pickings from Puck 9; attractive performance; small house. Tim Murphy 11.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Al. G. Field's Minstrels 8 to S. R. O.; performance very good. Thelma 14.

GASTONIA.—OPERA HOUSE (F. Torrence, mgr.): Reaping the Harvest 18. Great Barlow Minstrels 18. The Convict's Daughter 22. Clark's Thelma 29.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Fighting Bob Aug. 31 to light house; good co.; excellent performance. An American Hobo 1 to small business; no merit. Over Niagara Falls 2; fair house; pleasing presentation. Mahara's Minstrels 7; fair business; mediocre performance. Noble Theatre co. 8-12. James Warde 14. In Old Kentucky 22. Ezra Kendall 24. The Dazzler 25, 26. Haverly's Minstrels 28. Kelcey Shannon 30.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausseman, mgr.): Mahara's Minstrels 5 to light business; performance satisfactory.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, mgr.): Dark.——PARK THEATRE (Harry E. Feicht, mgr.): On the Bridge at Midnight 3-5; S. R. O.; competent cast. Uncle Josh Spruceby 7-9; S. R. O.; co. far above the average.——FAIRVIEW PARK (Casino): Jennie Calef, Andy Waldron, Tom Hardie, John Murtha, the Fullers, and John De Costa are the headliners for the week of 7; the various artists have been well received by fair sized audiences.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): The King of the Desert 4 to good house; co. good. Who, What, When Minstrels 10 cancelled. Hi Henry Minstrels 16 substituted. A Buffalo Mystery 17. A Hoosier Circus 21. An Indiana Romance 22. Hutchinson Brothers' Minstrels 24. At Cozy Corners 25.
WILLIAM H. McGOUN.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, mgr.): Season will open with Rose Melville in Sis Hopkins 10. The Head Waiters 12. Hachinson's Minstrels 18. A Bunch of Keys 23. Alice of Old Vincennes 29. Imogene Oct 3.
C. F. BUCHHOLZ.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): The Queen of the Highway Aug. 26 pleased fair house. Near the Throne 27 to large and well pleased house. John W. Vogel's Minstrels 4; fine performance to fair business. Dilger-Cornell Stock co. 7-12 opened to capacity in A Princess of Patches, and continued to good business in Enemies for Life, The Bondman, Faust, His Brother's Sin, Wealth and Poverty, Dice of Death, A True Kentuckian, and Resurrection. Tess of the D'Urbervilles 14. An Indiana Romance 15. Along the Kennebec 18. Mary Neville Stock co. 21-26. The Younger Brothers' Last Raid 28. Shooting the Chutes 29. Uncle Josh Spruceby 30.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): Rebecca Warren in Tess of the D'Urbervilles 4; good house; excellent performance. King of the Desert 5 failed to please two large houses. On the Bridge at Midnight 7; large business; satisfied. Smith O'Brien in The Game Keeper 9; fair house. Carner Stock co. 14-19. A Devil's Lane 24. Martin's U. T. C. 28.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): Her Mar

THE VALIDITY OF A CONTRACT.

The Question as to Services "Unique and Extraordinary" and Other Points Involved in Injunction Proceedings Instituted Against Tyrone Power.

The proceedings with reference to Tyrone Power's violation of his contract to appear this season in Mrs. Fiske's company are of interest to actors and managers generally, as there is involved the question whether or not an iron clad contract between an actor and a manager is binding or worthless. The newspapers have published brief accounts of the case, but the complete facts are presented by THE MIRROR for the first time.

In seeking by resort to the courts to hold the actor to his obligations, in this instance Harrison Grey Fiske, the plaintiff, was actuated by the purpose to ascertain whether a contract with an actor had any legal force; whether a rival theatrical manager, presumably reputable, would be sustained in tempting an actor under agreement elsewhere to break his contract with his employer, by offering him improper inducements, in defiance of business ethics and honest theatrical custom.

Judge Blanchard, of the Supreme Court, before whom the matter was brought, decided in favor of the defendant on a point that had been differently decided in preceding cases. Mr. Fiske, therefore, upon the advice of counsel, has decided to appeal from Justice Blanchard's decision, and the necessary steps are now being taken to bring the case for review before the Appelate Division of the Supreme Court at the earliest possible date. In the proceedings before Judge Blanchard the plaintiff was represented by his attorneys, Messrs. Parmly and Kissinger, and his counsel, Charles E. Lydecker. Messrs. Howe and Hummel—Charles Frohman's attorneys—appeared for the defendant. As efforts have been made by the defendant's lawyears to befog the real points at issue in information furnished by them to the newspapers and to make it appear that the Court's opinion was based on other than its clearly stated grounds, the following *résumé* of the papers and evidence, submitted in the form of affidavits, will furnish an authentic record of the matter so far as it has progressed:

The complaint filed in this action set forth that Harrison Grey Fiske, the plaintiff, produced the play, Mary of Magdala, during the season of 1902-1903 with Mrs. Fiske in the title-role. In the production of the play an actor with certain distinguishing personal characteristics was required for the part of Judas of Kerioth. In 1901 Mr. Fiske entered into negotiations with Tyrone Power to appear in this part, and these negotiations were resumed in 1902, on the second day of May in which year a contract was entered into whereby the defendant agreed to render his professional services as an actor to the plaintiff at such theatres as the latter might designate, the agreement to continue for thirty weeks and during the duration of Mrs. Fiske's tour. The agreement further provided that Mr. Fiske should have the option of engaging Mr. Power for the dramatic season of 1903-04 at an increased salary, provided he exercised this option on or before March 1, 1903. Under the direction of Mrs. Fiske, the part of Judas in rehearsals was developed about the peculiar personality and qualifications of the defendant, who under this direction and instruction performed the role with signal success and continued to play the part throughout Mrs. Fiske's tour last season until May 12. Pursuant to the understanding had prior to the making of the contract, the plaintiff and defendant on Jan. 2, 1903, duly agreed to renew the contract for the season of 1903-04. The manager duly notified the actor in writing that he exercised the option contained in the agreement, and the actor on Jan. 5 acknowledged the notice.

Regardless of the agreements made by him, the defendant, for the purpose of seeking an increase in remuneration, requested the cancelation of the contract. The plaintiff refused to assent to this, and the defendant thereafter notified him that he did not consider himself bound, and that he would play under the management of Charles Frohman during the present season. The defendant was notified of the beginning of rehearsals of Mary of Magdala, but he refused to attend or to perform the services he had agreed to perform, and abandoned and deserted his contract. The defendant's desertion was occasioned solely by his desire to secure a greater remuneration than that for which he had agreed to render his services to the plaintiff, "and by reason of the fact that defendant was urged and procured so to do by improper inducements" offered by Charles Frohman. The plaintiff performed all the conditions of his contract, and was willing to continue to perform them. It was further stated that if this violation should be permitted it would work loss to the plaintiff, and the damage which would thereby be sustained could not be estimated or ascertained, and that relief could not be obtained in an action at law. The plaintiff also said that the defendant is financially irresponsible, and the judgment asked was an injunction restraining him from appearing elsewhere pending the term of the agreement—the season of 1903-04, and that the defendant be directed to carry out his contract with the plaintiff.

An order was procured on Sept. 2 from Judge Amend for Mr. Power to show cause on Sept. 4 why he should not be enjoined and restrained during the pendency of this action from rendering services in the company of Charles Frohman in Ulysses or in the company of any other person pending the term of the contract.

Attached to the complaint was a copy of the contract, which provided for an engagement of thirty weeks. The fifth clause of the contract read:

"The said party of the second part shall not and will not, without the written consent of the party of the first part, render his professional services at any place of amusement in the United States or Canada from the date of this contract until its termination, excepting under the management of the party of the first part, it being understood and agreed between the parties hereto that the services of the party of the second part are unique and extraordinary, and that his services and place cannot be filled by any other party."

In verification of the complaint, affidavits of the plaintiff and of Mrs. Fiske, were filed. Mr. Fiske's affidavit stated in substance that early in 1901 he began planning the production of Mary of Magdala, the principal male character in which is Judas. After having scanned the list of available actors in this country and England the deponent and Mrs. Fiske selected the defendant as the actor whose personality filled their ideas as to the characteristics required for an interpretation of the role. By cable messages in April, 1901, to and from Sydney, Australia, where defendant was then living, an agreement was entered into for the season of 1901-2, but this was canceled on July 1, 1901, owing to the illness of the wife of the defendant, which made it impossible for him to return to this country and fulfill his engagement. The production of Mary of Magdala was thereupon postponed until the following season.

In April, 1902, the defendant wrote to Mr. Fiske, as follows: "I should be pleased to enter into negotiations with you for an engagement for next season upon the same basis as you suggested last year, and which I was unavoidably compelled to relinquish. . . . If you have not already engaged your leading man for next season will you kindly consider me upon the terms suggested last year?"

On April 29 the deponent answered this letter by cable, offering the defendant an engagement upon the same terms, and on May 1 the defendant cabled his acceptance. Contracts were then forwarded to the defendant, accompanied by a letter in which the deponent said: "In Mary of Magdala there is a splendid part for you with great acting opportunities. It is the principal male role of the play. I enclose contracts. I have made the engagement for a definite term of weeks, and I have included an option for the following season at an increased salary. If this clause fails, however, to meet with your approval, I am willing to eliminate it, although I should prefer to have an option on your services for the ensuing season."

To this letter the defendant replied on May 12: "I am entirely satisfied and have returned you contract signed. You will see that I have not eliminated the clause relative to re-engagement, as nothing would please me more than to continue under your direction."

Thereafter the defendant entered upon rehearsals for the production under Mrs. Fiske's direction. Under painstaking instruction, and with the advantages of his peculiar and appropriate personality, Mrs. Fiske during several weeks devoted a large part of her time to drilling and directing the defendant so that he interpreted the part in accordance with her conception of the author's intent. The tour of Mrs. Fiske extended over a period of twenty-nine weeks, and the defendant received thirty weeks' salary for his services. His performance of Judas was successful, and was highly commended by the press and public, and the actor's appearance in the character became established in the public mind. The defendant was well aware that the services contemplated to be rendered by him to deponent were unique and extraordinary, and by the contract it was expressly agreed that such services were of such a nature. On Jan. 2 deponent notified the defendant in writing that he would exercise his option for the season of 1903-1904. To this notification the defendant replied:

"It has been especially gratifying to me, this present engagement with you. I shall be pleased to fulfill my contract with you, as you suggest."

Shortly after the defendant asked deponent as a favor to be released from his contract, stating that he had received an offer to appear in another play at a higher remuneration. This request was denied by deponent. On Jan. 21 the defendant wrote to the deponent as follows:

"It is true that in my present contract with you you have the option of my services for next season, but when I signed that contract, including the clause of re-engagement, I gave the matter very little attention, for, if you remember, you wrote to me saying that I could strike out that particular clause if I so wished. During the past two months I have received three offers for next season, and to appear in a play I have long considered I should be successful in. The remuneration is at a very considerable increase. I feel that in accepting one of these offers I shall be making a pronounced advance in my profession, and I am sure that you would not wish to stand in my way. It is not as if I were indispensable to your production, for the part of Judas is so striking that it would be as successful in the hands of any accomplished actor as it has been in mine. Therefore, I shall esteem it a favor if you will grant me a release from my obligations to you for next season. I shall always appreciate your consideration and courtesy. Permit me to say how much I have enjoyed the artistic association of your theatre."

To this letter defendant replied that he was sorry, but he would not be able to comply with the request. On January 22 the defendant wrote:

"I have concluded to make other arrangements for next season, for reasons already advanced in my previous letter, and do not consider that I am bound to you after this season. Therefore you will understand from this that I will not be with you next season."

To this deponent replied:

"On Jan. 24 you entered into an agreement with me for this season with an option on my part to continue that engagement at an increased salary for next season. I exerted that option within the time specified, and you accepted on Jan. 5, although your acceptance was unnecessary, as the matter rested entirely under my option. You are therefore engaged to play under my management during the season of 1903-04, and I shall not consent to any change in the terms of our agreement. . . . I trust you will not adopt a course that would prevent you from completing an honorable obligation which was entered into between us."

The defendant on Feb. 6 again wrote asking a reconsideration of this decision, and deponent replied regretting that he could not grant the release requested, the circumstances rendering it impossible. On Feb. 9 the defendant wrote to deponent as follows:

I regret that you cannot see your way to accede to my request. I have thought the matter over, and I must confess that I do not feel that I am bound to you for next season.

As I told you when I signed the contract last May, I quite misunderstood the clause relative to next season—I did not know the option lay entirely on your side. The offer I have means much to me and I believe that I am acting quite within my rights in accepting it. Therefore I beg to notify you that I have this day signed a contract with Mr. Charles Frohman, to play under his management next season. This notification will allow you ample time to engage another actor to fill my part.

You suggested in a previous letter to me that you would, if necessary, take legal steps to enforce your claim, a course I trust you will not pursue; but should you do so, I must refer you to either Mr. Frohman, or to my solicitors, Messrs. Howe and Hummel.

(Signed) TYRONE POWER.

No other reason was given by the defendant for his desire to obtain a release, except that he had received offers of higher remuneration. The statement that he had misunderstood the clause relating to the second season was made by him only after he had declared his intention of breaking his contract and in utter disregard of his previous statements that he was entirely satisfied with the exercise of the option and desirous of continuing his contract, and particularly in disregard of his statement in his letter of May 12, 1902, in which he said he had not eliminated the clause relative to re-engagement, as nothing would please him more than to continue under deponent's direction. The declaration by the defendant that he did not consider himself bound to deponent "was willful, capricious and without cause or justification, and was solely made to seek an increase in remuneration, and because he was urged and procured so to do by improper inducements offered by a rival theatrical manager."

Mrs. Fiske in her affidavit said that in Mary of Magdala her principal thought and study in connection with preparations for the production was the development of the character of Judas. The defendant, "by painstaking study and drill, and by reason of his peculiar qualifications, and with the assistance of deponent, became accomplished therein and able to render a perfect simulation of his and this deponent's joint conception of said part of Judas. That the time and effort required to accomplish this result both on the part of said Power and of this deponent was very great; and that this deponent spent many weeks of study in endeavoring to bring out, heighten and develop the natural and peculiar qualifications for this part possessed by the said Power, and afterwards, when said Power had entered into the work of preparation with her, deponent spent many weeks in imparting to him the result of her study and labors, and in working with him to perfect his portrayal of said part." The deponent further said that the success of the defendant in playing Judas gave him a standing which enabled him to receive offers to play in other productions, "and was the means and vehicle by which the attention of theatrical managers and the public was attracted to his work."

Further affidavits contained extracts from the press of this and other cities, wherein the importance of the character of Judas and the special nature of the defendant's performance were commented upon.

In the answer to the complaint the defendant stated that the agreement was without particular reference to the play referred to in the complaint. He admitted entering into the contract annexed to the complaint. He denied that the part of Judas of Kerioth was the leading male role of Mary of Magdala, "but was an ordinary part that could be successfully enacted by any actor of ordinary ability." He alleged that the contract was "unconscionable and unenforcable in equity; that the same was inequitable in that it gives the right only to the plaintiff to terminate the contract on two weeks' notice to the defendant; and further that the plaintiff could terminate the contract at any time by reason of the illness, indisposition or caprice of the star of said company; that the said contract was prejudicial, greatly in favor of the plaintiff and against this defendant; and that good conscience and equity will not permit the Court to enforce the same." The defendant denied that the services he was to render were especial, unique, or extraordinary; but, on the contrary, insisted that the same were ordinary services such as could be rendered by any ordinary actor. The defendant alleged that immediately after receiving the notice of the plaintiff's election to continue the contract he notified the plaintiff "that the terms of the said contract were not satisfactory, that the same was unfair and inequitable; that the salary was inadequate; that this defendant had been ignored in the advertising programmes and printed matter of the said company; that the said contract was absolutely unfair and unenforcable in equity, and that for those reasons this defendant had entered into a contract with Charles Frohman on terms much more advantageous to him and more in accordance with his future success; and defendant denies that any damage whatever can ensue to the plaintiff by reason of defendant's refusal to continue in the plaintiff's company. The defendant also denies that the Court possesses any power to enforce specific performance of the said contract."

With the defendant's answer to the complaint there were filed affidavits by himself and by Charles Frohman. The defendant in his affidavit gave details of his career as an actor, and he asserted that from Madame Janauschek he learned "whatever I know of acting." He denied that his successful performance of the part of Judas was the result of the efforts and teachings of Mr. and Mrs. Fiske. He also claimed that he was not treated with the consideration that would be accorded a leading actor, in that in the advertisements and announcements of the company no feature was made of him nor of his part. The contract the defendant averred was ambiguous in its language as to the duration of the term of service. To support his assertion that he was not given the prominence that the importance of his role would warrant, the defendant annexed to the affidavit certain programmes of Mary of Magdala that contained pictures of Mrs. Fiske and scenes and characters from the play, but not the picture of the defendant. The cast of the play was also cited to show that defendant's name did not lead the list of men actors in the cast. The defendant admitted that when the plaintiff notified him of his intention to exercise his option and re-engage him for another season he expressed to the plaintiff his gratification at remaining in Mr. Fiske's company. The affidavit continues: "I subsequently learned that Mr. Fiske had not been fair to me in the treatment I had received in reference to the contract, and found I could do much better for myself without in the slightest inconveniencing either Mr. or Mrs. Fiske, and I sought to do the best I could. Thereupon giving Mr. Fiske ample time to enable him to obtain another artist to play my part, I notified Mr. Fiske that I proposed making another contract for this season. . . . I gave ample notice to Mr. Fiske of my determination to better myself and requested him to at once apply to the court if he purposed doing so; that I had been advised that his contract with me was one of absolute unfairness and was inequitable, and finding that Mr. Fiske simply sought to be an obstacle to my future success, I intended to enter into a much more favorable contract with Mr. Frohman, which I have accordingly done."

Charles Frohman's affidavit stated that the deponent had entered into a contract with the defendant for his services as an actor for the season of 1903-04. Subsequent to the signing of the contract he had been notified by the plaintiff's attorney that Mr. Fiske had a prior contract with the defendant for the same season and that he proposed to enjoin deponent's employment of the defendant during that time. He stated that his attorney notified Mr. Fiske's attorney that the defendant proposed to fulfill his contract with the deponent and that the contract with Mr. Fiske was entirely inequitable and that no court of equity would enforce it. He stated that he had requested the plaintiff to commence the action at once. The deponent also asserted that he knows the value of services of an actor or actress. He continues: "I know the defendant is not and never has been a 'star.' He is an efficient actor and I know that he does his work to the best of his ability, and for that reason and in order to have my cast properly filled I have engaged him to render his services to me at a larger salary than was promised him by the plaintiff."

A supplemental or answering affidavit by Mr. Fiske was also submitted in which it was shown that pictures of the defendant appeared in every issue of the Manhattan Theatre programme during the greater part of the run of Mary of Magdala in New York last season. Deponent stated that the order in which the names of the characters were printed in the cast was the order in which they were placed by the author in the manuscript of the play, and "that said precedence or order was not dictated by the relative dramatic importance of the characters, but solely by the author's idea of the social standing or official character of the said characters, and that the character of Mary of Magdala in the programme cited by said Power appeared near the end of said cast and beneath the name of said Power."

Hearing of arguments on the application was had on Sept. 4 before Justice Blanchard, who on Sept. 8 handed down an opinion denying the application without costs to the plaintiff. The decision was as follows:

The defendant, having made a contract to perform as an actor under the management of the plaintiff for the season of 1903-4, refuses to continue in plaintiff's employment, and has secured employment with another theatrical manager. An injunction is sought to restrain the defendant from performing under any management other than that of plaintiff. It is elementary that an injunction will not be granted in such a case as this unless the plaintiff shows that he will suffer irreparable injury by the defendant's continued breach of the agreement. A contract for personal services, in order to warrant the interposition of a court of equity in aid of its enforcement, must call for qualifications in the individual sought to be restrained of a special, unique and extraordinary character, and I have reached the conclusion that the services to be performed by the defendant were not of that character. He was employed to act a part in the production of a play, and while the plaintiff contends on this motion that his part was one of particular prominence, there is no indication in the past conduct of the plaintiff that such was the fact. The defendant was in no manner singled out from the other members of the plaintiff's company, nor was he the star of the company. It is true that the defendant was the recipient through the public press of favorable comment and criticism of his acting, but this is far from showing that his services cannot be replaced by another actor possessing equal ability. I do not feel justified in granting the injunction. The motion is therefore denied, but without costs.

The several allegations made by the defendant in his answer and affidavits deserve attention. His assertion that Judas in Mary of Magdala is not the leading male role, "but was an ordinary part that could be successfully enacted by any actor of ordinary ability," can be proved to be false by any person that has witnessed the play. It is also untrue that the contract gave the manager the ordinary "two weeks' notice" clause. The contract provided that in case of Mrs. Fiske's incapacity through illness the tour could be terminated, and that in case of an abandonment of the tour the contract could be terminated in a fortnight; but the manager had no right under the agreement to give the actor individually two weeks' notice. On the other hand, in case of the defendant's illness the plaintiff would necessarily lose his services. As a matter of fact, Mrs. Fiske has missed but one performance in eight years through illness. In Boston last season the defendant was ill and out of the cast, but he received his salary as if he had played. The defendant did not discover the alleged inequity of his contract, according to his own statement, until he received a larger offer for his services and desired to break it. It was the wish and opportunity to "better himself" that caused him to discover unfairness in the terms of a contract that he had previously expressed his satisfaction with, and which in every detail had been fulfilled by the plaintiff.

The affidavit of Charles Frohman, the manager who offered the defendant inducements to break his contract, contained several curious statements. His assertion that he learned of the defendant's prior contract only after he had signed him for this season is not borne out by the facts or the circumstances. His statement, "I know the defendant is not and never has been a 'star'" is false. The defendant starred several years ago in a play called The Texan and more recently with his wife in Australia, and he has been featured by Frohman in the advertisements of Ulysses since the hearing of this case.

Mr. Hummel's contention in the Court argument and in the papers that the contract could not be enforced because it was "unfair, one-sided and inequitable," was not only unfounded, but it had no bearing on the case one way or the other. The "points" sought to be made by Mr. Hummel in this direction were feeble, irrelevant and far-fetched. Judge Blanchard gives them no consideration whatever in his opinion, which was based upon a wholly different ground. His decision was reached solely because he did not consider the services of the plaintiff as "special, unique or extraordinary," and, therefrom, he concluded that the defendant could be replaced by another actor possessing equal ability.

That Justice Blanchard's decision is at variance with former decisions in similar cases is shown by the opinion of Justice Barrett in the case of Edwards *vs.* Cissie Fitzgerald, which says, in part: "The defendant notwithstanding the modest salary for which she contracted is a performer of unusual merit. Her talents may not be so exceptional as to render it impossible to replace her; but, however, this is not the criterion. The question is, Can she be readily replaced? The answer upon the facts must be in the negative. She has a charm peculiar to herself. By her grace, beauty and artistic methods she has become a special attraction. The plaintiff would undoubtedly find it difficult to produce a similar impression upon the public. Under these circumstances equity will not permit Miss Fitzgerald deliberately to violate her contract and thus leave the plaintiff to a barren remedy at law. Her excuses, I regret to say, are flimsy in the extreme. . . . Miss Fitzgerald was given the opportunity under plaintiff's management and at his expense and risk to win fame in this country; having succeeded, she now proposes to disregard her legal duties and abandon her manager in the midst of her tour. The rule is well established that while equity cannot compel a singer, actor or dancer to perform at his or her employer's theatre, it can and will restrain performances elsewhere in violation of the contract. Formerly, it was the rule that equity would enjoin only when the contract contained a negative covenant. But that doctrine no longer prevails. An agreement to play for a season, or for a tour with a particular manager, imparts exclusive service. The negative covenant is necessarily implied. . . . For these theatrical enterprises are exceptions to the general rule, with regard to ordinary contracts for work and labor. And the exception is strikingly illustrated in the present instance. The plaintiff is an English manager. He determined upon an important theatrical venture. He took a popular London play, selected then a company especially adapted to its successful production, and started therewith for this country. His engagements were numerous, and his investment of capital considerable. Is it not apparent that the success of his enterprise is dependent upon the fidelity of his employes, and, if that be wanting, upon the assurance that desertion will be checked by the strong arm of the law? In this instance, as Mr. Waterman well says in his work on specific performance, page 153, the weaker party is the employer and not the employe, who, if permitted to break his engagement has the other in his power, and may at any time subject him to serious loss. Both upon principle and authority, therefore, I think it is clear that an injunction, as prayed for, must issue with costs."

Justice Hall, in the case of Shubert *vs.* Angeles, said: "The defendant engaged under a written contract with the plaintiff to perform a part in the play called The Chinese Honeymoon for a season terminating in or about May, 1903, at a salary of $70 per week. She was cast for a part, the performance of which called for the mimicking or imitation of well-known actresses, and, although she with a modesty unusual in such cases, denies that her services were by no means special, unique or extraordinary, I am inclined to think they come fairly within that definition, as shown by the motion papers. Deponent broke her contract because she wanted for her services $100 per week, which the plaintiff refused to pay her, for the very good reason that they had her under contract for $70. . . . She refuses to perform her contract with the plaintiff and threatens to enter a rival company, which, it is claimed, will cause irreparable injury to plaintiff. It would seem to be injury enough to plaintiff to be compelled to continue the presentation of the play deprived of the benfit of defendant's specialty and with a substitute no less accomplished perhaps but not possessing the popular talent of the defenant, so that the public which has enjoyed the complete representation of the play as an harmonious and perfected performance are deprived of one of the specially attractive features. But it would be a much greater and far reaching injury to have defendant attract the public to a rival performance."

PLANS OF THE FORTUNE HUNTERS.

The Fortune Hunters, the new musical comedy in which Lola and Nellie Hawthorne are to be featured this season, will be presented for the first time on Oct. 9 at Middletown, N. Y., and on Oct. 12 will begin its regular tour at the Teck Theatre, Buffalo. Among the players who have been engaged, besides the Hawthorne Sisters, are William Clifford, Sidney Grant, and Louise Galloway. The scenes of the piece are laid in Southern California, giving opportunities for attractive stage settings. The company will be unusually large for a road attraction, and it will appear only in the first-class playhouses of the larger cities.

McCUTCHEON'S PRESENCE OF MIND.

William McCutcheon probably saved the life of a detective named Wall at Luna Park, Coney Island, Sunday. McCutcheon called the attention of the detective to three pickpockets, and Wall, aided by two other detectives, was about to make an arrest when two of the pickpockets drew revolvers. One was disarmed by one of Wall's assistants, while McCutcheon grappled with the other and snatched a revolver from his hand just as he had leveled the weapon at Wall's head.

PRIDE OF NEWSPAPER ROW.

Hal Reid's new play, The Pride of Newspaper Row, had its first production on any stage at the New Croswell Opera House, Adrian, Mich., on Sept. 7. From local reports it made a hit.

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THE BROOKLYN STAGE.

The Fatal Card was the Spooner's offering Aug. 31-5, and the usual crowded houses were the rule. Walter Higby, the new heavy man, made his debut with the company, scoring a decided hit. The Masked Ball was last week's offering, and the usual large crowds attended. The play was well staged and all three of the Spooner's, including Mrs. Spooner herself, appeared. Edna May Spooner as Suzanne, and Augustus Phillips as Dr. Paul Blondet, were exceptionally well cast. Harold Kennedy scored once more, and Jessie McAllister was happily cast in a small, though agreeable role, as Rose. Wilbur Highbie, the new heavy man, was good as M. Bermagat. Dwight Allen, Ben F. Wilson, and Olive Grove were also good in their respective roles. Cecil Spooner's dancing specialty won marked favor. The current bill is The Dancer and the King.

Lost, Strayed or Stolen amused good sized houses at the Columbia last week, where Otis Harlan and the Wells-Dunne-Harlan Opera company appeared. The current bill of the company is A Trip to Chinatown.

At the Folly Under Two Flags, with Jane Kennark in the title-role, pleased crowded houses last week. This week's bill is David Harum.

Elmer E. Vance's Limited Mail enthused crowds of faithful adherents at the Gotham last night. The play will run the balance of the week. Last week's play was The Night Before Christmas.

David Harum was the play at the Grand last week. Nat M. Wills in A Son of Rest is there this week.

The Wizard of Oz, with Montgomery and Stone, drew immense crowds to the Montauk last week. The original company from the Majestic Theatre, New York, were in the cast, while the No. 2 company appeared for the week at the Majestic. Henry E. Dixey is the present drawing card.

Why Women Sin drew its crowds of the curious to the Novelty last week. The Little Church Around the Corner is the striking contrast in the way of titles that is offered this week.

Captain Jinks of the Horse Marines was well put on by the Payton Theatre Stock company at Corse Payton's Lee Avenue house 31-5. Kirk Brown, Etta Reed Payton, W. A. Mortimer, Richard P. Crolius, Charles McCreary, Grace Fox, Clara Austin, Rose Watson, and Annette Bover were seen in leading roles. The Sporting Duchess was Mr. Payton's offering last week, and the large cast and the exciting race scene with the fine settings was a great sufficiency to draw tremendous crowds to the theatre. In fact, many were turned away at each performance. More Than Queen is the present bill.

Corse Payton's Fulton Street Theatre is announced to open its second season Oct. 5 with a scenic production of a recent New York success.

A Working Girl's Wrongs drew well at the Park. The King of Detectives is the present card.

At the Star the Utopians was the burlesque offering last week. Fred Irwin's Big Show is holding the boards at present.

To a literally packed house of enthusiastic admirers of his company, Louis A. Phillips opened his twelfth season in Brooklyn as manager and proprietor of the Lyceum Stock company at the Lyceum Theatre on 29. The bill was Hearts of the Blue Ridge. William C. Holden as Rob Reynolds and Emma Bell as Missy Carter received encore after encore, and flowers were passed up galore. Frank Base as Sim Carter, Charles Herbert as Zack Reynolds, Henry P. Keen as Frank Reynolds, Helene Herbert as Mandy Watson, Jessie West as Acie Carter, John P. Curley as Jeff Simmonds, and Gus De Vere as Whittaker Watson were all well cast. The entire company held to the dialogue of the South most capably. The play was put on very well. The Counterfeiters was presented to packed houses last week.

CALDER JOHNSTON.

VAUDEVILLE.

The Orpheum opened Aug. 31 with a capital bill and to splendid business. The feature was Paul Armstrong's sketch, The Blue Grass Handicap, with Archie Boyd in the leading role. Mr. Boyd left nothing to be desired as the old colored man, and William F. Young as the boy was a positive hit. Harry Earl was very good as Kelly. The sketch is practically a monologue for the old colored man, but so pleasing and interesting as to prove a big drawing attraction anywhere. Adgie and her lions was the extra feature, and scored, as usual, in her interesting talk and work. Collins and Hart were a big hit in their fake strength stunts and comedy. They have been widely imitated of late, but the work of such performers is positively ludicrous as compared with Collins and Hart. George W. Day was on hand with an almost entirely new line of talk and songs. He is a great favorite here and made a better impression than ever before, partly due to the capital material he has on hand for this season. Charlotte Parry made her reappearance after many years' absence and offered some clever imitations in a most delightful and entertaining manner. Greene and Werner in their unique sketch made a splendid impression, and especially in the jungle finish did they win appreciation. Fields and Ward have a new medley song that takes. The Fernandez May Trio proved welcome in musical work. Troja, in her Japanese idyl, Cherry Blossoms, made her first Brooklyn appearance last week. Her act is unique and won due appreciation. Harry C. Stanley and Doris Wilson were again seen in their popular work and scored a most pronounced hit. Edith Helena, the famous vocalist, has a voice seldom heard outside of the ranks of concert or opera, and made a lasting impression on all who heard her. A. O. Duncan, in his up-to-date ventriloquial work, was a laughing hit. Stuart Barnes was on hand with much that was new and pleased thoroughly. Mary Dupont, assisted by Herbert Brenon, in A Sunday with Aunt Martha, made a most pleasing impression. Bailey and Madison caused practically an uproar in their clever acrobatic comedy. The Two Schencks, the De Onzo Brothers and the Young America's Quintette were all well received. This week the Four Nightons, Wilfred Clarke and company, Tony Wilson and Heloise, Sydney Grant, Prelle's wonderful dogs, Ernest Hogan, Snyder and Buckley, and Mira Amros.

Hyde and Behman's opening proved most auspicious in every way. McIntyre and Heath scored their usual hit as the feature, and the novelty act of the horse, Heno, versus the cycle did not quite cause the sensation expected. Albert Bellmar and Lottie Moore presented a new sketch that caught on at once and proved one of the big hits of the bill. It is entitled A Gallery Goddess, and will be reviewed in THE MIRROR at a later date. Midgeley and Carlisle made a most pleasing reappearance as Sammy and Sarah and are much improved in their vocal work. Brown and Nevarro were capital in the character changes. Hume, Ross and Lewis scored in their comedy work. Prevost and Prevost, in acrobatic work, pleased, and Mark Sullivan had new material, which was most welcome. Hyde and Behman's offered the Zouaves and James Dolan and Ida Lenharr as their feature acts last week. The former made a splendid impression. Dolan and Lenharr were excellent, as usual, and Francis Gerard made a sensation in his physical culture work. Sailor and Barbaretti were enthusiastically received in their songs. Artie Hall proved herself a genuine Georgia girl and scored heavily. Chris Bruno and Mabel Russell have a specialty of song, dance and general nonsense which proves a laugh from start to finish. Swan and Bambard and Fisher and Carroll were exceptionally well received, as was also Millie Christina and her clever animal troupe. This week Hyde's Comedians, including the Four Mortons, Tom Holloways, Piccolo Midgets, Yankee Comedy Four, Musical Kleists, Bo and Whittaker, Carr and Burns, Bennett and Young, and Odell and Gray.

Last week's bill at Brighton Beach Music Hall was the closing week, the feature of which was Colombine. His transformation act proved a sensation. The laughing hits of the bill were Al. Lawrence and Victor Moore and Emma Littlefield. The former does a monologue, which for up-to-date material rivals any of its kind in vaudeville. He also sings and does some capital ventriloquial work. His forte is mugging, and he does it to perfection in almost all of his work. He was capitally assisted by Victor Moore. Mr. Moore also does a sketch with Emma Littlefield, which has proved one of the gems of the season at this house. Its title, Change Your Act or Back to the Woods, tells the tale, and the "kidding" he receives from orchestra, stage hands and performers would call forth a laugh from the most conservative. Al. Lawrence was his star assistant this week, and it is stated that Mr. Moore is so well pleased with his work that he has made him an offer to go with him as a traveling prop, which Mr. Lawrence has declined for fear of losing the good will of the managers with whom he has already booked a big season. Others on the bill were the Bard Brothers, Alice Lewis, and Johnny Carroll.

GEORGE TERWILLIGER.

OBITUARY.

John K. Mullen (John K. Gregory), the Irish comedian of the well-known team of Mullen and Dunn, died in New York city on Sept. 1 after a short illness with acute organic heart disease. He had been in the theatrical profession for about twenty-five years and at one time was the partner of John F. Leonard. They separated in 1885, Mr. Mullen going to work with his wife, Annie Dunn. He was connected with the Rice and Barton's attractions for twelve years, and last season launched in a venture of his own in the farce comedy, My Friend Hogan. He had to close the tour on account of his ill health. Mr. Mullen was a member of the New York Elks Lodge No. 1. The remains were taken to his home in Chicago for burial, the funeral services taking place on Sept. 5 in the Church of Our Lady of Good Counsel, where a solemn requiem high mass was celebrated. The interment was made later in the family lot in Calvary Cemetery. Mr. Mullen is survived by his wife, his mother and two sisters.

J. M. Gotthold, son of the well-known manager, E. M. Gotthold, and Jennie Gilbert Gotthold, died at the residence of his parents, in New York city, on Sept. 6, of consumption. Mr. Gotthold had been with Barnum and Bailey's Circus, Buffalo Bill, and many theatrical companies. He contracted his disease in the swamps of Chicamauga during the Spanish-American War, he having enlisted in the Twelfth Regiment. His last engagement was as advertising agent of the Gotham Theatre, Brooklyn, under his father's management. The interment took place on Aug. 8, and the body was buried in Woodlawn Cemetery. A widow and child survive him.

Dr. Phillip Woolf, a member of the old theatrical family of that name, and himself a literary man of note, died at his home in New York city, on Aug. 29, of apoplexy, aged fifty-eight years. Dr. Woolf was a son of the old time orchestra leader at the Bowery Theatre, and was a brother of the late Ben Woolf, author of The Mighty Dollar. He was at one time editor of the Boston "Evening Gazette," he was the author of several novels, and at the time of his death was at work on a comic opera libretto.

Katie Seymour, the English dancer, who was long a favorite member of the Gaiety company, died in London on Sept. 6; aged twenty-nine years. Miss Seymour came of a theatrical family and began her stage career when a child. She came twice to America—the last time to appear in The Casino Girl. Her last professional work was as a star in South Africa. She was the wife of Frederick Athol, of the team of Athol Brothers.

Mrs. Louise Glessing, widow of Thomas B. Glessing, the well known scenic artist, died in Indianapolis, Ind., on Sept. 11, after an illness of four months. She was attended constantly during her period of suffering by her sister, Mrs. Kate Fletcher Lingham, the actress. The funeral services were held yesterday (Monday) afternoon in the Central Christian Church, Indianapolis.

Idella Macdowell Locke, wife of E. A. Locke and sister of Cute Macdowell, died in Brooklyn, N. Y., on Aug. 25. The remains were taken to Cleveland, O., and were buried in Lake View Cemetery there.

Emma Ryeford, of the team of Ryeford Sisters, died at the home of her mother, in Cleveland, O., on Aug. 21, of consumption.

Otto Sarony, son of the noted photographer, Napoleon Sarony, and his successor in business, died in St. Joseph's Home for Consumptives in New York city on Sept. 13 after an illness of two months with pneumonia. Mr. Sarony was born fifty-three years ago and joined his father in business in 1870. He is survived by one son, Arthur Yale Sarony.

Julia Martin, who had been a member in recent seasons of the supporting companies of Henrietta Crosman and Richard Mansfield, died at her home in New York city on Sept. 10 of cancer. The remains were buried on Saturday by the Actors' Fund in the Fund plot, in the cemetery of the Evergreens.

Louise Browning of Louisville, Ky., who during the past three years made progress as an actress and gave promise of future success, died suddenly at Williamsburg, N. C., on Aug. 27. She was twenty-two years of age. The remains were taken to Louisville for burial.

Frank Meserole Foulke, the solo violinist and teacher of stringed instruments, died at the home of his mother in New York city on Sept. 11, of a complication of diseases. He was very well known on the concert platform and on the vaudeville stage.

LITTLE JOHNNY JONES' SEASON.

George H. Cohan's lastest musical endeavor, entitled Little Johnny Jones, will open its season the latter part of this month in some city near New York, after which it will make a two weeks' tour of the principal one-night stands in New England, and then come into New York city, where it will open at the American Theatre for a run. Mr. Cohan's latest piece deals with the adventures of an American jockey, who is taken up and later adopted by an American millionaire. The possibilities for sensational and dramatic situations are apparent, but in this piece Mr. Cohan has contented himself with his confidence in the comedy scenes and the musical interpolations, which are all his own, for the success of the extravaganza, for such it might be rightly called. In the company will be a chorus of over sixty voices and in its entirety the organization will number nearly one hundred persons.

THE HEAD WAITERS.

B. C. Whitney's The Head Waiters company opened season in Port Huron, Mich., on Aug. 19, headed by Joe Kelley as the pipe dreamer, W. A. Inman and Jack Vincent as Percy and Harold, Nate Jackson as Easy Cohen, Dolly De Vyne as Mary Jane, and little Franze Heyford as Polly Footlights, with thirty others, making a strong musical combination. Some of the leading songs are "I Love You All," "Nez Pas," "The Regular Army Man," "It Was the Dutch," "Where I Gaze Into Your Eyes," and "Hankey Panky." Joe Kelly's portrayal of "the pipe dreamer" keeps the audience in an uproar. It is the intention of Mr. Whitney to star Mr. Kelly next season in a new musical cut-up entitled The Pipe Dreamer.

A NEW FIRM.

Butterfield and Bromilow have taken J. H. Davis into the firm and have secured control of Charles T. Vincent's sensational melodrama, Shadows of Sin, as well as the patriotic play, Paul Revere, written by Dodds and Mitchell. Owing to this title being used by other parties, the title of Mr. Mitchell's play will be changed to The Spirit of '76. Shadows of Sin will be the first production of the firm and will be made by December 1 next. This firm will also control Charles A. Loder in the musical farce, A Funny Side of Life, and Whitman and Davis in the comedy drama, Man to Man. A new play is being written for Whitman and Davis, and will have its production on March 6.

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MATTERS OF FACT.

Frank D. Bryan's musical farce, Mr. Dooley, is playing successfully in the West.

The Sullivan, Harris and Woods company presented their comedy drama, The Fatal Wedding, at the Turner Opera House, Manitowoc, Wis., Sept. 3. Fred Raymond's famous comedy, The Missouri Girl, Sept. 9.

John B. Wills and his musical comedy company, with twenty people, under the management of William Gray, will open his regular season at Norristown, Pa., Sept. 14.

The Jack Hoeffler Stock company has just finished a two weeks' engagement at the Winona Opera House. The Hoeffler Stock has the record of the house at popular prices.

Business with all of Dave B. Levis' Uncle Josh Sprucelby companies has opened very satisfactorily. Mr. and Mrs. Levis sailed for London and Paris on the "St. Louis," Sept. 9.

Gus Hill's Happy Hooligan company (Western) opened its season at Annapolis, Md., Sept. 5.

The fourth annual tour of the Fenburg Stock company opened at Bath, Me., last Monday evening.

Harry Salmon is making a hit in Down by the Sea this season, and is receiving favorable press comments.

Pauline Fielding has just closed a two weeks' engagement with the Penn Theatre Stock company where her singing specialty was a feature. She has signed for the season with the Joseph Murphy company.

Born.

SAMUEL. At San Francisco Aug. 28, to Mr. and Mrs R. M. Samuel, a boy.

Married.

ADAMS-AYERS. On Wednesday, Sept. 9, at the home of the bride's parents, Homewood, Brooklyn, N. Y., Tonina Adams and Seymour Landon Ayers.

BRYAN-SELWYN. Vincent P. Bryan and Rae Selwyn, in New York, Sept. 9.

SOLOMON-GIROUX. Sidney Solomon and Marion Giroux, in Philadelphia, Sept. 7.

STEWART-NORTHROP. Charles Stewart to Blanche Northrop, at Rochester, N. Y., Aug. 29.

WEED-HUNTER. Worden G. Weed to Edna Hunter, by Rev. Dr. Beaumont, at St. Agnes' Chapel, New York, Sept. 7.

Died.

BROWNING. Louise Browning, at Williamsburg, N. C., on Aug. 27; aged 22 years.

CONVERSE. Frank B. Converse, in New York city, on Sept. 5; aged 95 years.

GOTTHOLD. J. M. Gotthold, in New York city, on Sept. 6, of consumption.

GOODRICH. On Sept. 12, at North Hudson, N. J., J. R. Goodrich.

FOULKE. Frank Meserole Foulke, in New York city, on Sept. 11, of a complication of diseases.

MARTIN. Julia Martin, in New York city, on Sept. 10, of cancer.

MULLEN. John K. Mullen (John K. Gregory), in New York city, on Sept. 1, of heart disease.

ROULIF. Suddenly, on Sept. 9, at Coney Island, Frank Roulif.

RYEFORD. Emma Ryeford, in Cleveland, O., on Aug. 21, of consumption.

SARONY. Otto Sarony, in New York city, on Sept. 13, of pneumonia, aged 53 years.

SEYMOUR. Katie Seymour, in London, Eng., on Sept. 6, aged 29 years.

WOOLF. Dr. Phillip Woolf, in New York city, on Aug. 29, of apoplexy, aged 58 years.

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Matteawan, New York Opera House, September [illegible]

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Aurora, Ind., Sept. 15, Hamilton, O., 16, Martinsville, Ind., 17, Bloomington 18, Bloomfield 19, Evansville 20, Vincennes 21, Washington 22, Bedford 23, Paris, Ill., 24, Danville 25, Brazil, Ind., 26.

A BREEZY TIME (Merle H. Norton, mgr.): Lenox, S. D., Sept. 15, Mitchell 16, Sioux Falls 17, Laverne, Minn., 18, Adrian 19, Windon 23, Sherburn 24, Jackson 25, Winnebago City 26.

A COUNTRY KID (Whitaker and Hicks): Freemont, Mich., Sept. 15, Otsego 16, Plainwell 17, South Haven 18, Marshall 19, Battle Creek 21, Kankakee, Ill., 22, South Bend, Ind., 23, Bloomington, Ill., 26.

A DESERTED BRIDE: Kansas City, Mo., Sept. 13-19, Omaha, Neb., 20-22.

A DESPERATE CHANCE (F. J. Dunne, mgr.): Dayton, O., Sept. 14-16, Columbus 17-19, Cincinnati 21-26, Cleveland 28-Oct. 3.

A DESPERATE CHANCE: Sunbury, Pa., Sept. 16, Harrisburg 17, Tyrone 18, Altoona 19.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Syracuse, N. Y., Sept. 14-16, Rochester 17-19, Montreal, Can., 21-26, Ottawa 28-30.

A FOXY BOY (Wm. P. Phillips, mgr.): Punxsutawney, Pa., Sept. 16, Kittanning 16, Wheeling, W. Va., 17-19.

A GENTLEMAN FROM GASCONY (M. W. Hanley and Son, mgrs.): Lincoln, Ill., Sept. 15, Decatur 16.

A GENTLEMAN OF FRANCE: Quebec, Can., Sept. 14-16, Three Rivers 17, St. Johns 18, Valleyfield 19, Cornwall 21, Brockville 22, Ottawa 23, 24, Kingston 25, Hamilton 26, Belleville 28.

A GREAT GAME (Max Zoellner, mgr.): Boston, Mass., Sept. 14-19.

A HIDDEN CRIME (J. M. Ward, mgr.): Chicago Heights, Ill., Sept. 24, South Chicago 26, Peru 27, Kewanee 29.

A HOMESPUN HEART (Leon Williams, mgr.): Chelsea, Mass., Sept. 16, Lynn 17, 18.

A HOOSIER DAISY (C. H. Eldon, mgr.): Plymouth, Wis., Sept. 15, Berlin 16, Grand Rapids 19, Wausau 20, Marshfield 21, Tomah 23, Portage 25, Ripon 26.

A HOT OLD TIME: Springfield, Mass., Sept. 14-19.

A HUMAN SLAVE (J. M. Ward, mgr.): Aurora, Ill., Sept. 15, Kewanee 16, Monmouth 17, Peoria 18, Springfield 19, St. Louis, Mo., 20-26.

A LIFE'S MISTAKE (Chase, Clark, and Kennington, props.): Tarrytown, N. Y., Sept. 19, Danbury, Conn., 21, Naugatuck 22, Greenfield, Mass., 23, Nashua, N. H., 24.

A LIFE'S MISTAKE (Chase, Clarke and Remington, props.): Middletown, Pa., Sept. 15, Coatesville 16, Lansford 17, Mt. Carmel 18, Shamokin 19, Pittston 21, Hazleton 22.

A LITTLE OUTCAST (Eastern; Lawrence G. Mercer, mgr.): Kansas City, Mo., Sept. 13-19, St. Louis 20-26.

A LITTLE OUTCAST (Western; E. J. Carpenter, mgr.): Canton, Ill., Sept. 15, Bushnell 16, Burlington 17.

A MONTANA OUTLAW: Cincinnati, O., Sept. 13-19, Columbus 21-23, Toledo 24-31.

A RAGGED HERO: Elizabeth, N. J., Sept. 14-16.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Corning, O., Sept. 16, Shawnee 17, New Straitsville 18, Logan 19.

A ROYAL SLAVE (A.: Harry Gordon, mgr.): Mt. Pleasant, Mich., Sept. 15, Clare 16, Reed City 17, Kulkaska 18, Cadillac 19, Petoskey 21, Charlevoix 22, East Jordan 23, Traverse City 24, Big Rapids 25, Manistee 26.

A TEXAS GIRL: Newark, O., Sept. 15, Martin's Ferry 16, Lorain 17, Ashley 18, Eden 19.

A TEXAS STEER (H. B. Emery, prop.): Sacramento, Cal., Sept. 15, Stockton 16, Fresno 17, Hanford 18, Bakersfield 19, Los Angeles 21-25, San Diego 24, San Bernardino 25.

A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Cedar Rapids, Ia., Sept. 15, Muscatine 16, Oskaloosa 17.

A WISE MEMBER: Fairmont, Minn., Sept. 15, Estherville, Ia., 16, Spirit Lake 17, Lake Park 18, Sibley 19.

A WISE WOMAN (T. B. Herr, mgr.): Lamar, Mo., Sept. 15, Webb City 16, Columbus, Kan., 18, Pittsburg 19.

AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Nashville, Ill., Sept. 15, Mt. Vernon 16, Carbondale 17, Anna 18, Metropolis 19, Cairo 21, Paducah, Ky., 22, Martin 23, Union City, Tenn., 24, Ripley 25, Covington 26.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Chicago, Ill., Sept. 13-19, Milwaukee, Wis., 20-26, St. Paul, Minn., 27-Oct. 3.

ACROSS THE ROCKIES (Rush and Weber, mgrs.): Washington, D. C., Sept. 21-26, Baltimore, Md., 28-Oct. 3.

ALASKA (Lincoln J. Carter, prop.): Buffalo, N. Y., Sept. 13-19, Rochester 21-23, Syracuse 24-26, Canastota 28, Watertown 29, Brockville 30.

ALEXANDER, THOMAS B. (J. Robertson Smilly, mgr.): Toledo, O., Sept. 14-19.

ALONG THE MOHAWK (R. Victor Leighton, mgr.): Beardstown, Ill., Sept. 15, Pittsfield 16, Louisiana, Mo., 17, Mexico 18, Moberly 19, Fairfield, Ia., 21, Centerville 22, Albia 23, Oskaloosa 24, Creston 25, Ottumwa 26.

ALPHONSE AND GASTON: Morgan City, La., Sept. 22.

ARE YOU A MASON: Cincinnati, O., Sept. 13-19.

ARIZONA (Chas. F. Brown, mgr.): Grafton, W. Va., Sept. 15, Weston 16, Buckhannon 17, Clarksburg 18, Fairmont 19, Uniontown, Pa., 21, Connellsville 22, Greensburg 24, McKeesport 25.

AS YOU LIKE IT (Ernest Shipman, mgr.): Sherbrooke, Can., Sept. 15, Newport, Vt., 16, St. Albans 17, Burlington 18, Barre 19.

AT CRIPPLE CREEK (E. A. Schiller, mgr.): Detroit, Mich., Sept. 13-19, Chicago, Ill., 20-Oct. 4.

AT PIKE'S PEAK (C. H. Eldon, prop.; Claude Boardman, mgr.): Dennison, Ia., Sept. 15, Sac City 16, Lake City 17, Ida Grove 18, Onawa 19, Missouri Valley 21, Blair, Neb., 22, Tekemah 23, Lyons 24, Sibley, Ia., 25, Estherville 26.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Chicago, Ill., Sept. 13-19, Hammond, Ind., 20, Freeport, Ill., 21, Sterling 22, Morrison 23, Cedar Rapids, Ia., 24, Mason City 25, Iowa Falls 26.

BATES, BLANCHE: New York city Sept. 10—indefinite.

BEN HUR: Grand Rapids, Mich., Sept. 14-19.

BEYOND PARDON: Fall River, Mass., Sept. 17-19.

BINGHAM, AMELIA (Frank McKee, mgr.): Chicago, Ill., Sept. 14—indefinite.

BLAIR, EUGENIE (Henri Gressitt, mgr.): New York city Sept. 14-16.

BUHLER, RICHARD (Henry B. Marks, mgr.): Cincinnati, O., Sept. 13-19, Columbus 21-23, Kenton 24, Lima 25, Toledo 27-30.

BUNTING, EMMA (Earl Burgess, mgr.): Elmira, N. Y., Sept. 14-19, Binghamton 21-26, Oil City, Pa., 28-Oct. 3.

BURIED AT SEA: Portland, Ore., Sept. 13-19.

BUSY IZZY: Philadelphia, Pa., Sept. 14-26.

CAMILLE: Moscow, Ido., Sept. 15, Pacoose, Wash., 16, Spokane 17, 18, Libby Creek 19.

CAUGHT IN THE WEB: Coldwater, Mich., Sept. 15, Hillsdale 16, Charlotte 17, Port Huron 18, Mount Clemens 19.

CIRCUMSTANTIAL EVIDENCE (Fred. D. Fowler, mgr.): Hillsdale, Mich., Sept. 16, Pontiac 21, Mt. Pleasant 23, Alpena 29, Cheboygan 30.

CLARKE, HARRY CORSON: Ft. Worth, Tex., Sept. 15, Gainesville 16, Sherman 17, Denison 18, Paris 19, Tyler 21, Cleburne 23, Waco 24, Temple 25, Austin 26.

CLEMENT, CLAY (Jas. C. Logan, mgr.): Oshkosh, Wis., Sept. 17, Neenah 18, Fond du Lac 21, Portage 22, Madison 23, Green Bay 26.

COHANS, THE FOUR: Boston, Mass., Sept. 5—indefinite.

COLLIER, WM.: New York city Sept. 3—indefinite.

DARKNESS AND DAYLIGHT (Chase, Clark, and Kennington, props.; Harry Sedley, mgr.): Elizabeth, N. J., Sept. 15, New Brunswick 16, Morristown 17, Dover 18, South Bethlehem, Pa., 19, Allentown 21, Reading 23, Trenton, N. J., 24, Norristown, Pa., 28.

DAVID HARUM: Brooklyn, N. Y., Sept. 7-19, Philadelphia, Pa., 21-Oct. 3.

DIXEY, HENRY E.: Brooklyn, N. Y., Sept. 14-19.

DOOLITTLE'S MISTAKE: Cape May, N. J., Sept. 18-19.

DODGE, SANFORD: Princeton, Minn., Sept. 15, 16, Litchfield 17, 18, Benson 21, Morris 23, Tracy 26.

DORA THORNE (R. L. Cresey Amusement Co., directors): Chicago, Ill., Sept. 13-19.

DOWN AND UP (J. A. Arthur, mgr.): Fishkill, N. Y., Sept. 15, Peekskill 16, Freehold, N. J., 17, Mt. Holly 18, Middletown, Del., 19, Easton, Md., 21, Cambridge 22, Salisbury 23, Georgetown 24, Laurel, Del., 25, Harrington 26.

DOWN BY THE SEA (Phil Hunt, mgr.): Wheeling, W. Va., Sept. 14-16, Toronto, O., 17, Pleasant City 18, Canal Dover 19, Akron 21-23.

DOWN MOBILE: Ritzville, Wash., Sept. 17, North Yakima 18, Ellensburg 19, New Whatcom 21, Mt. Vernon 22, Everett 23, Tacoma 24-26.

DREW, JOHN: New York city Sept. 15—indefinite.

EBEN HOLDEN: Philadelphia, Pa., Sept. 14-19, Reading 21, Harrisburg 22, Johnstown 23, Columbus, O., 24-26.

EDSON, ROBERT: Baltimore, Md., Sept. 14-19.

EIGHT BELLS: Boston, Mass., Sept. 14-19.

EVANS, LIZZIE (Claxton Wilstach, mgr.): Reading, Pa., Sept. 15, Lewistown 16, Steubenville, O., 18, Columbus 19, Bellefontaine 21, Piqa 22, Dayton 23, Greenville 24, Urbana 25, Springfield 26.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Manhattan Theatre, New York city, Sept. 14—indefinite.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, props.: Ed H. Lester, mgr.): Waterbury, Conn., Sept. 14, 15, Meriden 16, New Britain 17, Hartford 18, 19, Springfield, Mass., 21-23, Northampton 24, Athol 25, Westfield 26.

FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): Newark, N. J., Sept. 14-19, Providence, R. I., 21-26, Boston, Mass., 28-Oct. 3.

FOR HER SAKE (Jos. Pilgrim, mgr.): Seymour, Ind., Sept. 15, Madison 16, Noblesville 18, Logansport 19, Anderson 20, Kokomo 21, Marion 22-24, Connelsville 25, Chicago, Ill., 27-Oct. 3.

FOR MOTHER'S SAKE: Ypsilanti, Mich., Sept. 15, Tecumseh 16, Jackson 18, Coldwater 19, Chicago, Ill., 20-26, Elgin 28, Rockford 29, Kewanee 30, Moline Oct. 1, Rock Island 2, Clinton 3.

FROM RAGS TO RICHES: Springfield, Mass., Sept. 14-16, Middletown, N. Y., 17.

FOXY GRANDPA: Cleveland, O., Sept. 14-19.

FOXY MRS. KATZENJAMMER (R. Davis, mgr.): Fall River, Mass., Sept. 14-20, Attleboro 21, Newport, R. I., 22, Westerly 23, Springfield, Mass., 24, Holyoke 28.

GIRLS WILL BE GIRLS (W. A. Brady, mgr.): Boston, Mass., Sept. 7-26.

HANS HANSON (Jas. T. McAlpin, mgr.): St. Cloud, Minn., Sept. 14-16, Harvard Lake 17, 18, Buffalo 19, Glenwood 21, Paynesville 22.

HAPPY HOOLIGAN (Eastern: Chas. E. Barton, mgr.): Bridgeport, Conn., Sept. 15, 16, New Haven 17-19, Boston, Mass., 21-26, Providence, R. I., 28-Oct. 3.

HAWTREY, CHARLES: New York city Sept. 16—indefinite.

HEARTS ADRIFT: Buffalo, N. Y., Sept. 14-19.

HEARTS COURAGEOUS: Rochester, N. Y., Sept. 15, 16.

HEARTS OF GOLD (No. 1: Edward F. Evans, mgr.): Albion, N. Y., Sept. 14, 15, Brocton 16, 17, Nunda 18-21.

HEARTS OF GOLD (No. 2): Tiffin, O., Sept. 14, 15, Berwick 16, Mansfield 17-19.

HEARTS OF OAK (Wm. B. Gross, mgr.): Taunton, Mass., Sept. 15, Marlboro 16, Attleboro 17, Newport, R. I., 18, Westerly 19, Bristol, Conn., 21, Stamford 22, Darby 23, Winsted 24, Bridgeport 25, 26.

HELLO, BILL: Lynn, Mass., Sept. 9.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Milwaukee, Wis., Sept. 13-19, Chicago, Ill., 20-Oct. 3.

HER ONLY SIN (Lincoln J. Carter, prop.): Oskaloosa, Ia., Sept. 15, Sigourney 16, Cedar Rapids 17, Marshalltown 18, Eldora 19.

HIS LAST DOLLAR: Paterson, N. J., Sept. 17-19.

HIS NIBS, THE BARON (A. W. Cross, mgr.): Belle Vernon, Pa., Sept. 15, Mt. Pleasant 17, Morgantown, W. Va., 18, Connellsville, Pa., 19, Latrobe 21, Rochester 22, Elwood City 23, Steubenville, O., 24, Toronto 25, Butler 26.

HOLLAND, MILDRED (E. C. White, mgr.): Claremont, N. H., Sept. 15, Bellows Falls, Vt., 16, Rutland 17, Troy, N. Y., 18, 19, Saratoga 21.

HOLT, EDWIN G. R. Stirling, mgr.): Rochester, N. Y., Sept. 21-23, Syracuse 24-26, Toronto, Can., 28-Oct. 3.

HUMAN HEARTS (Eastern): Pottstown, Pa., Sept. 15, Pottsville 16, Ashland 17, Norristown 18, Burlington, N. J., 19, Bridgeton 21, Shenandoah, Pa., 22, Shamokin 23, Lansford 24, Reading 26.

HUMAN HEARTS (Southern; J. Simms, mgr.): Norfolk, Va., Sept. 15, Newport News 16, Portsmouth 17, Suffolk 18, Petersburg 19, Raleigh, N. C., 21, Goldsboro 22, Newburn 23, Wilmington 24, Darlington 25, Florence 26.

HUMAN SLAVES: Aurora, Ill., Sept. 15, Kewanee 16, Monmouth 17, Peoria 18, Springfield 19.

IN CONVICT STRIPES (Franklin Whitman, mgr.): Chicago, Ill., Sept. 13-19.

IN NEW YORK TOWN: Topeka, Kan., Sept. 18, 19.

IN ONE HOUR (Grimm and Quester, mgrs.): Dryden, N. Y., Sept. 16, Canton, Pa., 19, Condersport 22, Emporium 23, Clarion 24, Rochester 25.

IN THE PALACE OF THE KING: Atlantic City, N. J., Sept. 14-16.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Creston, Ia., Sept. 15, Fairfield 16, Davenport 17, Moline, Ill., 18, Rock Island 19, Burlington 21, Peoria 22, Canton 23, Hannibal 24, Quincy 25, Springfield 26, Bloomington 28, Danville 29, La Favette 30.

JIM BLUDSO: Philadelphia, Pa., Sept. 14-19, New York city 21-26.

KENT, S. MILLER: North Yakima, Wash., Sept. 15, Tacoma 16, Olympia 17, Hoquin 18, Aberdeen 19, Seattle 20-22, Victoria, B. C., 23, Vancouver 24, New Whatcom 25, Everett 26.

KIDNAPPED IN NEW YORK: New York city Sept. 14-19, Troy 21-26, Philadelphia, Pa., 28-Oct. 3.

LADY BARENTHIA'S SECRET: Detroit, Mich., Sept. 14-19.

LANGTRY, MRS.: New York city Sept. 7—indefinite.

LEGALLY DEAD (Harry Shannon, mgr.): Rising Sun, O., Sept. 15, McComb 16, Leipsic 17, Payne 18, Antwerp 19, Garrett, Ind., 21 Elkhart 22, North Manchester 23, Monticello 24, Rensaleer 25, Lowell 26.

LE MOYNE, MRS.: Detroit, Mich., Sept. 10-19, Grand Rapids 21, Kalamazoo 22, Battle Creek 23, South Bend, Ind., 24, Saginaw, Mich., 25, Bay City 26.

LEWIS, HORACE (The Middleman; Havlin and Moore, mgrs.): Toledo, O., Sept. 13-16, Bowling Green 17, Findlay 18, Cincinnati 20-26.

LIFE'S MISTAKE: Middletown, Pa., Sept. 15, Coatesville 16, Lansford 17, Mount Carmel 18, Shamokin 19.

LODER, CHAS. (Butterfield and Bromilow, mgrs.): Kane, Pa., Sept. 15, Johnsonburg 16, St. Marys 17, Clearfield 18, Du Bois 19, Bradford 21, Olean, N. Y., 22, Erie, Pa., 23, Warren 24, New Castle 25, Sharon 26.

LOOKING FOR A WIFE (D. E. Benn, mgr.): Tyler, Tex., Sept. 15, Greenville 16, Paris 17, Clarksville 18, Bonham 19, McKinney 21, Denison 22, Sherman 23, Gainesville 24.

LOOPING THE LOOP: Lynn, Mass., Sept. 14-16, Lowell 17-19, Marlboro 21, Milford 22, South Framingham 23, Fall River 24-26.

LOST RIVER (Jules Murry, mgr.): Paterson, N. J., Sept. 15, 16, Poughkeepsie, N. Y., 17, Peekskill 18, Elizabeth 19, Atlantic 21-23, Easton, Pa., 24, Bethlehem 25, Trenton, N. J., 26.

McHENRY, NELLIE: Jersey City, N. J., Sept. 14-19, Brooklyn, N. Y., 21-26, Philadelphia, Pa., 28-Oct. 3.

MACK, ANDREW: New York city Sept. 7—indefinite.

MAN TO MAN (Butterfield and Bromilow, mgrs.): Big Rapids, Mich., Sept. 15, Muskegon 16, Ludington 17, Manistee 18, Traverse City 19, Sheboygan 21, Sault Ste. Marie 22, Sault Ste. Marie, Can., 23, Munising, Mich., 24, Ishpeming 25, Calumet 26.

MARKED FOR LIFE: St. Louis, Mo., Sept. 14-19, Cincinnati, O., 21-26.

MAUD MULLER: Marlboro, Mass., Sept. 15, Southbridge 16, Webster 17, Bristol, R. I., 19, Franklin, Mass., 21, Adams 22, Willimantic, Conn., 23, Gardner, Mass., 26, Orange 27.

MELVILLE, ROSE (J. R. Sterling, mgr.): Chicago, Ill., Sept. 13-26, Milwaukee, Wis., 27-Oct. 3.

MICKEY FINN (Clark Brown, mgr.): Marion, Mich., Sept. 16, Bloomington, Ill., 18, Louisiana, Mo., 19.

MILLER, HENRY-MARGARET ANGLIN (Chas. B. Dellingham, mgr.): San Francisco, Cal., Aug. 17-Sept. 19, Oakland 21, San Jose 22, Fresno 23, Los Angeles 24-26, Stockton 28, Sacramento 29, Portland, Ore., Oct. 1-3.

MISS PETTICOATS: Boston, Mass., Sept. 14-19.

MOUNTFORD, EVA (Geo. Samuels, mgr.): New Rochelle, N. Y., Sept. 19, Annapolis, Md., 21, Charlotteville, N. C., 22, Richmond, Va., 23, Petersburg 24, Newport 25, Norfolk 26.

MR. JOLLY OF JOLIET (Broadhurst and Currie, mgrs.): Galveston, Tex., Sept. 15, Houston 16, Dallas 17, Ft. Worth 18, Austin 19, San Antonio 20, El Paso 22, Tucson, Ariz., 23, San Bernardino 24, Santa Anna 25, San Diego 26.

MURRAY AND MACK (Ollie Mack, mgr.): Danville, Va., Sept. 15, Greensboro, N. C., 16, Durham 17, Charlotte 18, Greenville 19, Columbia 21, Augusta, Ga., 22, Charleston, S. C., 23, Savannah, Ga., 24, Brunswick 25, Jacksonville, Fla., 26.

MY WIFE'S HUSBANDS: New York city Aug. 24—indefinite.

NEWMAN, JOSEPH (Edward Nast, mgr.): Delta, Col., Sept. 15, Paonia 16, Hotchkiss 17, Grand Junction 18, Rifle 19, Glenwood Springs 21, Leadville 22, Florence 23, Denver 24-26.

NOBODY'S CLAIM: Cleveland, O., Sept. 13-19, Detroit, Mich., 20-26.

NO WEDDING BELLS FOR HER: New York city Sept. 14-19.

NOT GUILTY: Philadelphia, Pa., Sept. 14-19, Baltimore, Md., 21-26.

OBER, GEORGE (Wm. H. Currie, mgr.): Charlotte, N. C., Sept. 14, 15, Salisbury 16, 17, Greensboro 18, 19, Danville 21, 22, Staunton, Va., 23, 24, Charlottesville 25, 26.

OLCOTT, CHAUNCEY: Council Bluffs, Ia., Sept. 18, St. Joseph, Mo., 19.

OLD ARKANSAW (Fred Raymond's): Wapaca, Wis., Sept. 15, Plainfield 16, Portage 17, Montello 18, Merrill 19, Stevens Point 21, Wausau 22, Marshfield 23, Nellisville 24, Alma Center 25, Warens 26.

OLD JED PROUTY (Morse and Hodge, mgrs.): Waltham, Mass., Sept. 15, Clinton 16, 17, Orange 18, Wilmington, Vt., 19, Pittsfield, Mass., 21, North Adams 22, Cohoes, N. Y., 23.

ON CIRCUS DAY (Western: H. H. Frazee and C. B. Marvin, props.; D. E. Pond, mgr.): West Bend, Ia., Sept. 15, Emmettsburg 16, Spencer 17, Sioux Rapids 18, Laurens 19, Mason 21, Fonda 22, Le Mars 23, Onawa 24, Dunlap 25, Manning 26.

ON CIRCUS DAY (Eastern: H. H. Frazee and C. B. Marvin, props.): La Crosse, Wis., Sept. 15, Galesville 16, Dubuque, Ia., 17, Freeport, Ill., 18, Joliet 19, Peru 20, Marseilles 21, Fowler, Ind., 22, Hoopeston 23, Bloomington 24, Clinton 25, Decatur 26.

ONLY A SHOP GIRL (Henry H. Winchell, mgr.): Boston, Mass., Sept. 14-19, Providence, R. I., 21-26, Brooklyn, N. Y., 28-Oct. 3.

ON THE FRONTIER: Worcester, Mass., Sept. 14-19, Fitchburg 21, Chelsea 22, Athol 23, Pittsfield 25, North Adams 26.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzolo, mgr.): Chicago, Ill., Sept. 13-19, Joliet 20, Danville 21, Lafayette, Ind., 22, Kalamazoo, Mich., 23, Lansing 24, Port Huron 25, Flint 26.

OTHER PEOPLE'S MONEY (Frank L. Bixby, mgr.): Eastport, Me., Sept. 15, Calais 16, St. John, N. B., 17-19, Halifax, N. S., 21-23.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Binghamton, N. Y., Sept. 15, 16, Troy 17, Schenectady 18, 19, Dunkirk 21, Jamestown 22, Warren, Pa., 23, Greenville 24, Franklin 25, Oil City 26.

OVER NIAGARA FALLS (A: Rowland and Clifford, mgrs.): Grand Rapids, Mich., Sept. 13-16, Toledo, O., 17-19, Cleveland 21-26, Canton 28, Massillon 29, Alliance 30.

OVER NIAGARA FALLS (B: Rowland and Clifford, mgrs.): Franklin, Pa., Sept. 15, Mercer 16, Beaver Falls 17, Waynesburg 18, Washington 19.

OVER NIAGARA FALLS (C: Rowland and Clifford, mgrs.): Wardner, Ido., Sept. 15, Colfax 16, Spokane, Wash., 17-19.

OWEN, WM.: New Philadelphia, O., Sept. 15.

PECK AND HIS MOTHER-IN-LAW ABROAD (Sol Myers, mgr.): Worcester, Mass., Sept. 14-19, Springfield 21-26.

PERRY, ODELL AND DEE'S COMEDIANS (Al. V. Forman, mgr.): London, Can., Sept. 14-19, Blenheim 21, Chatham 22-24, Dresden 25, Wallaceburg 26.

PICKINGS FROM PUCK (Ollie Mack and Jas. M. Galter, mgrs.): Augusta, Ga., Sept. 15, Charleston, S. C., 16, Savannah, Ga., 17, Brunswick 18, Jacksonville, Fla., 19, Albany, Ga., 21, Americus 22, Macon 23, Columbus 24, Atlanta 25, 26.

QUEEN OF THE HIGHWAY (W. McGowan, mgr.): St. Louis, Mo., Sept. 13-19, Kansas City 20-26.

REAPING THE HARVEST: Charlotte, N. C., Sept. 16.

RED RIVER (Chas. Nuckols, mgr.): Lebanon, Pa., Sept. 15, Lancaster 16, Mahanoy City 17, Pottsville 18, Mauch Chunk 19, Shamokin 21, Ashland 22, Carlisle 23, Tyrone 24.

REUBEN IN NEW YORK: Omaha, Neb., Sept. 15, 16, Leavenworth, Kan., 17, Topeka 18, 19.

ROBSON, ANDREW (Jno. W. Bennett, mgr.): Galion, O., Sept. 15, Tiffin 16, Fostoria 17, Marion 18, Lima 19, Findlay 21, Kendalville, Ind., 22, Benton Harbor, Mich., 23, Muskegon 24, Battle Creek 25, Grand Rapids 26.

ROYAL LILLIPUTIANS: Philadelphia, Pa., Sept. 14-19, Pittsburgh 21, Mahanoy City 22, Reading 23, Wilkes-Barre 24-26.

RUDOLPH AND ADOLPH: Charlotte, N. C., Sept. 17.

SANDY BOTTOM: Washington, Ind., Sept. 15, Vincennes 16, Olney, Ill., 17, Mt. Vernon 18, Pana 19, Alton 20, Jerseyville 21, Louisiana, Mo., 22, Mexico 23, Sedalia 24, Clinton, Ia., 25, Lamar 26.

SEARCHLIGHTS OF A GREAT CITY: Baltimore, Md., Sept. 14-19, Philadelphia, Pa., 21-26, Newark, N. J., 28-Oct. 3.

SHADOWS OF A GREAT CITY: Newark, N. J., Sept. 14-19, New York city 21-26, Philadelphia, Pa., 28-Oct. 3.

SHEA, THOMAS E. (Jas. Wall, mgr.): New Bedford, Mass., Sept. 14-19, Lynn 21-26, Lawrence 28-Oct. 3.

SHOOTING THE CHUTES (Ollie Mack, mgr.): St. Marys, N. Y., Sept. 15, Ridgway, Pa., 16, Kane 17, Franklin 18, Youngstown, O., 19, Massillon 21, New Philadelphia 22, Salem 23, Akron 24-26.

SHORE ACRES (Wm. B. Gross, mgr.): Wellsboro, Pa., Sept. 15, Auburn, N. Y., 16, Watertown 17, Ogdensburg 18, Canandaigua 19, Buffalo 21-26, Rochester 28-30.

SLAVES OF THE MINE (C. S. Callahan, mgr.): New Haven, Conn., Sept. 14-16, Springfield, Mass., 17-19, Dunkirk, Ind., 21, Noblesville 22, Ellwood 23, Alexandria 24, Marion 25, 26, Hartford City 28.

SOTHERN, E. H.: Detroit, Mich., Sept. 28-Oct. 3.

SPOTLESS TOWN: Denver, Col., Sept. 13-19.

STIRLING, ALMA (J. H. Stirling, mgr.): Olean, N. Y., Sept. 15, Bradford, Pa., 16, Smithport 17, Kane 18, Titusville 19, Oil City 21, Franklin 22, New Castle 23, Youngstown, O., 25, Warren 26, Ravenna 28, Kent 29.

STODDART, JAMES H. (Kirke La Shelle, mgr.): Montreal, Can., Sept. 14-19.

SUPERBA (Hanlon's): Indianapolis, Ind., Sept. 14-19, Decatur, Ill., 21, Springfield 22, Peoria 23, 24, Galesburg 25, Quincy 26.

SWEET CLOVER: Decorah, Ia., Sept. 16.

THE AMERICAN GENTLEMAN: Chillicothe, Mo., Sept. 15, Brookfield 16, Keokuk, Ia., 19, Peoria, Ill., 21, Canton 22, Monmouth 23, Rock Island 24.

THE BEAUTY DOCTOR: Washington, D. C., Sept. 14-19.

THE CHARITY NURSE (Heuck and Pennoasy, props.; Jno. M. Cooke, mgr.): Montreal, Can., Sept. 14-19.

THE CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): Washington, D. C., Sept. 14-19.

THE CHRISTIAN (Western; Geo. L. Baker, mgr.): Pueblo, Col., Sept. 15, Ft. Worth, Tex., 17, Sherman 18, Denison 19, Paris 21, Greenville 22, Tyler 23, Texarkana, Ark., 24, Hot Springs 25, Little Rock 26.

THE CONVICT'S DAUGHTER (Southern: Roland G. Pray, mgr.): Raleigh, N. C., Sept. 15, Greensboro 16, Danville, Va., 17, Lexington, N. C., 18, Salisbury 19, Charlotte 21, Gastonia 22, Spartanburg, S. C., 23, Greenville 24, Gainesville, Ga., 25, Athens 26.

THE DARKEST HOUR (Lincoln J. Carter, prop.): Connersville, Ind., Sept. 15, Rushville 16, Brazil 17, Terre Haute 18, 19, Washington 21, Bedford 22, Seymour 23, Bloomington 24, Spencer 25, Bloomfield 26.

THE EARL OF PAWTUCKET (Lawrence d'Orsay; Kirke La Shelle, mgr.): New York city Feb. 5—indefinite.

THE ELEVENTH HOUR: Upper Sandusky, O., Sept. 15, Akron 17-19, Mercer, Pa., 22, Sharon 23, New Castle 24, Butler 25, Beaver Falls 26.

THE FAST MAIL (Lincoln J. Carter, prop.): Princeton, Ill., Sept. 15, Mendota 16, Dixon 17, Morrison 18, Davenport, Ia., 19, Rock Island, Ill., 20, Muscatine, Ia., 21, Washington 22, Fairfield 23, Ottumwa 24.

THE FATAL WEDDING (Eastern; Sullivan, Harris and Woods, mgrs.): Springfield, Mass., Sept. 14-16, Holyoke 17-19.

THE FATAL WEDDING (Western): Duluth, Minn., Sept. 13-15, Superior, Wis., 16, Ashland 17, Ironwood 18, Bessemer 19.

THE FATAL WEDDING (Southern; Sullivan, Harris and Woods, mgrs.): Altoona, Pa., Sept. 15, Johnstown 16, Latrobe 17, Greensburg 18, McKeesport 19, Sept. 16.

THE FLAMING ARROW (Lincoln J. Carter, prop.): Peoria, Ill., Sept. 15, Pekin 16, Bloomington 17, Lincoln 18, Alton 19, Taylorville 21, Bloomington 22, Pana 23, Centralia 24, Olney 25, Vincennes, Ind., 26.

THE GAME OF LIFE (Frank T. Kintzing, mgr.): Holyoke, Mass., Sept. 14-16, Troy, N. Y., 17-19, Richmond, Va., 21-26.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Akron, O., Sept. 14-16, Wadsworth 17, Massillon 18, Warren 19.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Ottumwa, Ia., Sept. 15, Oskaloosa 16, Grinnell 17, Iowa City 18, Muscatine 19, Moline, Ill., 21, Davenport, Ia., 22, Rock Island, Ill., 23, Kewanee 24, La Salle 25, Ottawa 26.

THE GIRL AND THE JUDGE (Henri Gressitt, mgr.): Richmond, Va., Sept. 14-19, New York city 21-26, Asbury Park, N. J., 28, Burlington 29, Reading, Pa., 30, Scranton Oct. 1-3.

THE GOVERNOR'S SON (Fred Niblo, mgr.): Chambersburg, Pa., Sept. 15, Cumberland, Md., 16, Martinsburg 17, Frederick 18, Annapolis 19, Brooklyn, N. Y., 28-Oct. 3.

THE HEAD WAITERS: Bucyrus, O., Sept. 15, Cambridge 16, Columbus 17-19, Zanesville 21, McConnellsville 22, Sistersville, W. Va., 23, Wheeling 24-26.

THE HEART OF CHICAGO: Brattleboro, Vt., Sept. 15, Springfield, Mass., 16, Keene, N. H., 17, Turner Hall, Mass., 18, Northampton 19, Providence, R. I., 21-26.

THE HEART OF MARYLAND (David Belasco, mgr.): Providence, R. I., Sept. 14-19, New York city 21-26, Brooklyn, N. Y., 28-Oct. 10.

THE HOTTEST COON IN DIXIE (Eugene Spofford, mgr.): Cincinnati, O., Sept. 13-19, Washington C. H. 21, Chillicothe 22, Parkersburg, W. Va., 23, Clarksburg 24, Fairmont 25, Uniontown, Pa., 26, Scottdale 28.

THE KING OF DETECTIVES: Philadelphia, Pa., Sept. 14-19, Reading 21-23.

THE KING OF THE DESERT: Decatur, Ind., Sept. 15, Auburn 16, Garret 17, Kendalsville 18, Elkhart 19.

THE IRISH PAWNBROKERS: Milwaukee, Wis., Sept. 13-19.

THE JOHNSTOWN FLOOD (Edw. Houghton, mgr.): Mt. Pleasant, Pa., Sept. 15, Connellsville 16, Scottdale 17, Irwin 18, Latrobe 19, South Fork 21, Altoona 22, 23, Phillipsburg 24, Bellefonte 26.

THE LAND O' COTTON (W. A. Junker, mgr.): Nebraska City, Neb., Sept. 15, Fall City 16, Atchison, Kan., 17, Leavenworth 18, St. Joseph 19, Kansas City 20-26.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Washington, D. C., Sept. 14-19.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Brooklyn, N. Y., Sept. 14-19, Baltimore, M. D., 21-26.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Brooklyn, N. Y., Sept. 14-19, Boston, Mass., 21-24.

THE LITTLE HOMESTEAD (Macauley and Patton, props.): Chatsworth, Ill., Sept. 15, Watseka 16, Paxton 17, Rantoul 18, Tuscola 19, Marshall 21, Paris 22, Oakland 23, Mattoon 24, Pana 25, Litchfield 26.

THE MAN WHO DARED (Henry Pierson, mgr.): Troy, N. Y., Sept. 14-16, Holyoke, M

WEDDED AND PARTED: New York city Sept. 14-19.
WHAT HAPPENED TO JONES (Robt. B. Price, mgr.): Stevens Point, Wis., Sept. 15, Merrill 16, Wausau 17, Antigo 18, New London 19, Green Bay 20, Appleton 21.
WHEN THE BELL TOLLS (A; Traverse-Vale, mgr.): St. Louis, Mo., Sept. 13-19, Cincinnati, O., 20-26, Bowling Green 30, Toledo Oct. 1-3.
WHEN THE BELL TOLLS (B; Buse N. Morgan, mgr.): Litchfield, Ill., Sept. 15, Paris 16, Danville 17, Logansport, Ind., 18, Defiance, O., 19, Delphos 21, Kenton 23, Bucyrus 24, Upper Sandusky 25, Lima 26, Ottawa 28, Ada 29.
WHEN WOMEN LOVE: Elizabeth, N. J., Sept. 17-19, Newark 21-26.
WHY WOMEN SIN (Western; M. W. Taylor, mgr.): Mahanoy City, Pa., Sept. 15, Shamokin 16, Williamsport 17, Harrisburg 18, 19.
WHY WOMEN SIN (H. W. Taylor, mgr.): New York city Sept. 14-19, Wilmington, Del., 21-23, Camden, N. J., 24-26.
YON YONSON: Des Moines, Ia., Sept. 14-16, Boone 17, Omaha, Neb., 18, 19, Council Bluffs, Ia., 20, Sioux City 21, Yankton, S. D., 22, Sioux Falls 23, Pipestone, Minn., 24, Fairmont 25, Blue Earth 26.
ZIG ZAG ALLEY: Dubuque, Ia., Sept. 15, Moline, Ill., 16, Clinton 17, Waterloo 18, Marshalltown, Ia., 19, Oskaloosa 21, Ottumwa 22, Cedar Rapids 23.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BAKER THEATRE (Jno. E. Boyle, mgr.): Rochester, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.
BELLOWS: Denver, Col.—indefinite.
BIJOU THEATRE (P. F. Nash, mgr.): Philadelphia, Pa., Sept. 15.
BLANEY'S: Newark, N. J.—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I. May 18—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
DAVIS, OWEN: Rochester, N. Y.—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL, AND CO. (James Neill and Daniel Frawley, props.): Brisbane, N. S. W., Sept. 14-Oct. 3.
GEM THEATRE: Portland, Me.—indefinite.
IMPERIAL THEATRE: Providence, R. I., Aug. 22—indefinite.
JEFFERSON: Portland, Me.—indefinite.
LYCEUM: Cleveland, O.—indefinite.
McCULLUM: Portland, Me.—indefinite.
METROPOLITAN: Duluth, Minn.—indefinite.
MORDANT-HUMPHREY (Edwin Mordant and Ola Humphrey, mgrs.): Seattle, Wash., Sept. 13-19, Portland, Ore., 20-Oct. 3.
NEILL: Los Angeles, Cal.—indefinite.
NEILL-MOROSCO: San Francisco, Cal.—indefinite.
PAYTON, CORSE (Corse Payton, prop.; Fred Andrews, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.
PAYTON, CORSE (David T. Ramage, mgr.): Springfield, Mass., Aug. 3—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PROCTOR'S: Albany, N. Y., May 18—indefinite.
RAUCLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—indefinite.
SANFORD, WALTER: Los Angeles, Cal., Aug. 30-Nov. 1.
SHERMAN STOCK (Northern; Robt. Sherman, prop.): El Paso, Ill., Sept. 14-19.
SPOONER (Mrs. Spooner, prop.; Frank McAlister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
STANDARD THEATRE (Darcey and Specks, props.): Philadelphia, Pa., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
THIRTY-FIRST STREET: Chicago, Ill.—indefinite.
WHITNEY (E. D. Stair, mgr.): Detroit, Mich., Aug. 2—indefinite.

REPERTOIRE COMPANIES.

ADAIR, GREGG AND ADAIR STOCK (John Adair, mgr.): Sistersville, W. Va., Sept. 14-16, St. Marys 17-19, Roanoke 21-26, Raleigh, N. C., 28-Oct. 3.
ADAMS BROTHERS (Jas. R. Adams, mgr.): Tarrytown, N. Y., Sept. 21-23, Ossining 24-26, Fishkill 28-30.
ALLEN BROTHERS' COMEDIANS (Chas. Allen, mgr.): Bloomfield, Ia., Sept. 14-19, Palmyra, Mo., 21-26, Atchison, Kan., 28-Oct. 3.
AMERICAN STOCK: Leavenworth, Kan., Sept. 13-1 Lawrence 16-19, Webb City, Mo., 20, Joplin 21-2 Springfield 24-26.
AUBREY STOCK (Eastern): Brockton, Mass., Sept. 14-19, Manchester, N. H., 21-26, Chelsea, Mass., 28-Oct. 3.
AUBREY STOCK (Western): York, Pa., Sept. 14-1 Pottsville 21-26, Allentown 28-Oct. 3.
BELCHER'S COMEDIANS: Peabody, Kan., Sept. 14 16, Strong City 17-19.
BENNETT-MOULTON (J. M. Torr, mgr.): Oswego, N. Y., Sept. 14-19, Auburn 21-26, Schenectady 28-Oct. 3.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Nashua, N. H., Sept. 14-19, Rockland, Me., 21-2 Bath 28-Oct. 3.
BONNAIR-PRICE (Wm. N. Smith, mgr.): Yates Center, Kan., Sept. 14-16, Eldorado 17-19, Wellington 21-23, Winfield 24-26.
BURRILL COMEDY (Ralph Hayden, mgr.): New Albany, Ind., Aug. 24-Oct. 3.
CALMER, HUTSON S.: Tremont, Pa., Sept. 14-16.
CARNER STOCK: Hamilton, O., Sept. 14-19, Ft. Wayne, Ind., 21-26, Coldwater, Mich., 28-Oct. 3.
CARROLL COMEDY: Richwood, W. Va., Sept. 14-19, Buckhannon 21-26.
CHASE-LISTER (Northern; Jos. Farrell, mgr.): Toledo Ia., Sept. 14-19.
CHASE-LISTER (Southern): Monticello, Ia., Sept. 14-19, Belle Plaine 21-23, Tama 24-26, Neola 27.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): New London, Conn., 14-19, Fall River, Mass., 21-26, Manchester, N. H., 28-Oct. 3.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Millville, N. J., Sept. 14-18, Salem 19-26, Asbury Park 28-Oct. 3.
CURTS DRAMATIC (M. H. Curts, mgr.): Savanna, Ill.—indefinite.
CUTTER AND WILLIAMS: New Lexington, O., Sept. 14-19, Greenfield 21-26, Mt. Gilead 28-Oct. 3.
DALE, MARIE: Dallas, Tex., Sept. 14-28.
DAVIDSON STOCK (A. E. Davidson, prop. and mgr.): Saginaw, Mich., Sept. 14-19, Jackson 21-26, Muskegon 27-Oct. 4.
DILGER-CORNELL (No. 1): Vandergrift, Pa., Sept. 14-19, New Kensington 21-26.
DE VONDE, CHESTER (Phil Levy, mgr.): Yonkers, N. Y., Sept. 14-19, South Newark 21-26, Paterson, N. J., 28-Oct. 3.
DUQUESNE DRAMATIC (E. M. Greene, prop.): Pontiac, Mich., Sept. 14-19.
ECLIPSE STOCK: Pineville, Ky., Sept. 14, 15, Middleboro 17-19.
EDSALL-WINTHROP STOCK (Jno. Isman, mgr.): Danville, Ky., Sept. 14-19, Mt. Sterling 21-26.
EDWARDS STOCK (Chas. F. Edwards, mgr.): Charleroi, Pa., Sept. 14-19.
EVANS AND WARD COMEDY: Eastport, Me., Sept. 14-19.
EWING AND TAYLOR (Albert Taylor, mgr.): Dallas, Tex., Sept. 14-19, Fort Worth 21-23, Corsicana 24-26, Marshall 28-30.
FENBERG STOCK (Harry R. Vickers, mgr.): Bath, Me., Sept. 14-19, Portland 21-26, Fall River, Mass., 28-Oct. 3.
FERRIS COMEDIANS (Harry Bubb, mgr.): Fond du Lac, Wis., Sept. 14-19, Joliet, Ill., 21-26.
FISKE, MAY (J. F. Cosgrove, mgr.): Lynn, Mass., Sept. 14-19.
FISKE STOCK: Augusta, Me., Sept. 14-19.
FRANCIS MARION (George K. Robinson, mgr.): Stamford, Conn., Sept. 14-19, Meriden 21-26, Derby 28-Oct. 3.
FRENCH, IRVING: Keokuk, Ia., Sept. 14-16.
GARSIDE, CONDIT AND MACK: Erie, Pa., Sept. 14-19, Bradford 21-26.
GODDING COMEDY (C. M. Cotton, mgr.): Chatham, Can., Sept. 14-19, St. Thomas 21-26.
HALL, DON C.: Wichita, Kan., Sept. 14-16, Hutchinson 17-19.
HARCOURT COMEDY: Rockland, Me., Sept. 14-19, Bath 21-26, Lewiston 28-Oct. 3.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Frankfort, Ky., Sept. 14-19.
HAYWARD, GRACE (G. W. Winters, mgr.): Topeka, Kan., Sept. 14-19, St. Joseph, Mo., 20-26, Joplin 28-Oct. 3.
HOEFFLER, JACK, SHOW (Jack Hoeffler, mgr.): Des Moines, Ia., Sept. 14-26.
HICKMAN-MILLER: Chariton, Ia., Sept. 14-19.
HOLDEN COMEDY: San Antonio, Tex., Sept. 14-19.
HOLMAN COMEDY (Harry Holman, mgr.): Springfield, Mo., July 20—indefinite.
HOWARD-DORSET (Geo. B. Howard, mgr.): Ft. Wayne, Ind., 14-19, Decatur 21-26, Portland 28-Oct. 3.
HOWARD STOCK (A. G. Howard, mgr.): Weedsport, N. Y., Sept. 14-19.
KELLER STOCK (A. M. Keller, mgr.): Fredericksburg, Tex., Sept. 12-19, Kerville 21-26, Comfort 27-30, Boerne Oct. 1-3.
KENNEDY, JAMES: Stebling, Ill., Sept. 14-19, Elgin 21-23, Oak Park 24-26, Beloit, Wis., 28-Oct. 3.
KEYSTONE DRAMATIC (Lawrence B. McGill, mgr.): Chester, Pa., Sept. 14-19.
KING'S COMEDIANS (Joe King, mgr.): Charleston, W. Va., 14-19, Hinton 21-26.
KINGSLEY-RUSSELL: Carlinville, Ill., Sept. 14-19, Verden 21-26, Montgomery, Mo., 28-Oct. 3.
KIRKHOFF-LOCKER: Fairbury, Neb., Sept. 14-20.
KLARK-URBAN: Lubec, Me., Sept. 14-19.
LE FEBRE-CARPENTER (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.
LONG, NELLIE (Chas. W. Benner, mgr.): Rochester, Pa., Sept. 14-19, Coshocton, O., 21-26.
LONSDALE THEATRE: Harlin, Ia., Sept. 14-19.
LYCEUM STOCK (E. G. Grosjean, mgr.): Burden, Kan., Sept. 14-19.
LYONS, LILLIAN, STOCK: Greenville, Mich., Sept. 14-19, Fonia 21-26, Cass City 28-Oct. 3.
MAY, VERNA (H. A. Du Bois, mgr.): Lancaster, O., Sept. 13-19, Marion 21-26, Newark 28-Oct. 3.
MARKS BROTHERS (A; Joe Marks, mgr.): Napanee, Can, Sept. 14-19, Lindsay 21-26, Barrie 28-Oct. 3.
MARKS BROTHERS (R. W. Marks, mgr.): Brockville, Can., Sept. 7-19.
MARKS, TOM, STOCK (Tom Marks, mgr.): Kalamazoo, Mich., Sept. 14-19.
MATHES, CLARA: Brandon, Can., Sept. 14-20.
McAULIFFE, JERRE (Harry Katzes, mgr.): Lawrence, Mass., Sept. 14-19.
McDONALD STOCK: Fayetteville, Ark., Sept. 14-19.
MORGAN AND HOYT (A. S. Anthony, mgr.): Torrington, Conn., Sept. 15, Naugatuck 16, Derby 17, Middletown 18, New Britain 19, Meriden 20, Rockville 21, Stafford Springs 22, Monson, Mass., 23, Warren 24, Whitinsville 25, Webster 26.
MORTIMER, LILLIAN: Jacksonville, Ill., Sept. 14-19, Murphysboro 21-26, Washington, Ind., 28-Oct. 3.
MURRAY AND MACKEY (John J. Murray, mgr.): Butler, Pa., Sept. 14-19, Lock Haven 21-26.
MUREN-HAYES STOCK (A. Garfield, mgr.): Bowling Green, Mo., Sept. 15, Jerseyville 16-18, Winchester 19.
MYERS, IRENA (Will H. Myers, mgr.): Wilkes-Barre, Pa., Sept. 13-18, Scranton 20-25, Pittston 26-Oct. 1.
MYERS, WILL H., STOCK (Tim Allen, mgr.): Hanover, Pa., Sept. 14-16, Hagerstown, Md., 17-19.
MYRKLE-HARDER (E. J. Hall, mgr.): Sharon, Pa., Sept. 14-19.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Johnstown, Pa., Sept. 14-19, Du Bois 21-26, Harrisburg 28-Oct. 3.
PAIGE COMEDY: Hunting, W. Va., Sept. 14-19.
PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Niagara Falls, N. Y., Sept. 15-19, Hornellsville 21-26, Carbondale 28-Oct. 3.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Fall River, Mass., Sept. 14-19, New Bedford 21-26, Taunton 28-Oct. 3.
PAYTON, CORSE, STOCK: Newburg, N. Y., Sept. 14-19, Wilmington, Del., 21-26, Lancaster, Pa., 28-Oct. 3.
PERUCHI-BELDINI: Thomasville, Ga., Sept. 12-19, Mobile, Ala., 19-30.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Newburyport, Mass., Sept. 14-19, Providence, R. I., 21-26, Westerly 28-Oct. 3.
PRICE'S POPULAR PLAYERS (Jno. R. Price, mgr.): New Brunswick, N. J., Sept. 21-26, Long Branch Oct. 9-19.
PRINGLE, DELLA, STOCK (G. Faith Adams, mgrs.): Deadwood, S. D., Sept. 12-17, Rapid City 19-26, Cheyenne, Wyo., 28-Oct. 3.
REDMOND, ED.: Ashland, Neb., Sept. 24-26, Grand Island 28-30, Hastings Oct. 1-27.
ROBINSON STOCK: Lisbon, O., Sept. 14-19, East Liverpool 21-26.
ROE STOCK (C. J. W. Roe, mgr.): Gloucester, Mass., Sept. 14-19, Lewiston, Me., 21-26.
ROSAR AND MASON: Fort Dodge, Ia., Sept. 14-19.
RYAN, DANIEL (W. S. Bates, mgr.): Halifax, N. S., Sept. 7-19, St. Johns 21-26, Bangor, Me., 28-Oct. 3.
SEWARD STOCK (Arthur J. Chisam, prop.; Jos. G. Chandler, mgr.): Cairo, Ill., Sept. 14-19.
SEWARD SHOW (A. J. Chisam, prop. and mgr.): Jamestown, N. Y., Sept. 14-19.
SHERMAN STOCK: Elwood, Ill., Sept. 14-16.
SPOONER DRAMATIC (W. Dick Harrison, mgr.): Hot Springs, Ark., Sept. 14-Oct. 3.
STANLEY, CARRIE: Coleridge, Neb., Sept. 13-15, Hartington 16, 17, Bloomfield 18, 19, Wausa 20, 21, Randolph 23, 24, Ponca 25, 26.
THE SEWARD SHOW (Arthur J. Chisam, mgr.): Jamestown, N. Y., Sept. 14-19, Olean 21-26.
THE SEWARD STOCK (Jos. G. Chandler, mgr.): Cairo, Ill., Sept. 14-19, Alton 21-26.
THE VAN DYKE (H. Walter Van Dyke, mgr.): Marshall, Mo., Sept. 14-19, Sedalia 21-26.
TOLSON DRAMATIC: Fort Smith, Ark., Sept. 14-19, Little Rock 21-26, Monticello 28-Oct. 3.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): Evansville, Ind., Sept. 14-19.
TUCKER, HILDA, STOCK (Wilber J. Baker, mgr.): New Castle, Pa., Sept. 14-19.
TUOHY COMEDY (Wm. Randall, mgr.): St. Louis, Mo., Sept. 6—indefinite.
TURNER, CLARA (M. B. Miller, mgr.): Bangor, Me., Sept. 14-19, Newburyport, Mass., 21-26, Newport, R. I., 28-Oct. 3.
VAN DYKE AND EATON (F. Mack, mgr.): Vinton, Ia., Sept. 14-19, Clinton 21-26, Davenport 27-Oct. 4.
VERA, MAY (H. A. Du Bois, mgr.): Ashland, Ky., Sept. 7-19.
VERNON STOCK (Benj. B. Vernon, mgr.): Nyack, N. Y., Sept. 14-19, Haverstraw 21-26, Tarrytown 28-Oct. 3.
WARDE STOCK (W. T. Warde, mgr.): Catawissa, Pa., Aug. 31-Sept. 19, Freeland 21-23, Mahanoy City 24-26, Newport 28-29.
WILSON, FREDERICK H. (John A. Ryan, mgr.): Fulton, N. Y., Sept. 14-18, Baldwinsville 19.

OPERA AND EXTRAVAGANZA.

A PRINCESS OF KENSINGTON: New York city Aug. 31—indefinite.
BLACK PATTI TROUBADOURS: Knoxville, Tenn., Sept. 15, Athens 16, Chattanooga 17, Dalton, Ga., 18, Marietta 19, Atlanta 21-23, Athens 24, Elberton 25, Anderson, S. C., 26.
CASTLE SQUARE OPERA: Brooklyn, N. Y., Sept. 21-Oct. 17.
COLONIAL COMIC: Lowell, Mass., June 29—indefinite.
DANIELS, FRANK: Buffalo, N. Y., Sept. 14-19.
DE ANGELIS, JEFFERSON: Montreal, Can., Sept. 14-19, Ottawa 21, 22, Kingston 23, Hamilton 24, 25, London 26.
DUQUESNE GARDEN (John B. Reynolds, mgr.): Pittsburgh, Pa.—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): Kansas City, Mo., Sept. 13-19, Denver, Col., 21-26, Cripple Creek 27, Colorado Springs 28, Pueblo 29, Leadville 30.
GARDEN: Cleveland, O., June 8—indefinite.
IMPERIAL: Buckroe Beach, Va., June 29—indefinite.
MANHATTAN (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.
NANCY BROWN: Boston, Mass., Sept. 14-19.
OLYMPIA: Dallas, Tex., Sept. 8-18, Nacogdoches 19.
OTOYO: New York city June 30—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): New York city Sept. 10—indefinite.
TERRACE GARDEN: New York city—indefinite.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Des Moines, Ia.—indefinite.
THE COUNTRY GIRL: Chicago, Ill., Sept. 7—indefinite.
THE COUNTRY CHAIRMAN: Chicago, Ill., Sept. 7-Nov. 14.
THE PRINCE OF PILSEN (Henry W. Savage, pres.): Boston, Mass., Aug. 31-Sept. 19, Newark, N. J., 21-26, Philadelphia, Pa., 28-Oct. 10.
THE PRINCESS CHIC (Jno. P. Slocum, mgr.): Albert Lea, Minn., Sept. 15, 16, Mason City, Ia., 17, Sioux Falls, S. D., 18, Sioux City, Ia., 19, Omaha, Neb., 21-23, Fremont 24, Kearney 25, North Platte 26.
THE ROGERS BROTHERS IN LONDON: New York city Sept. 7—indefinite.
THE RUNAWAYS: New York city May 11—indefinite.
THE SILVER SLIPPER: Boston, Mass., Sept. 14-Indefinite.
THE SLEEPING BEAUTY AND THE BEAST: Indianapolis, Ind., Sept. 14-16.
THE STORKS: Peoria, Ill., Sept. 17.
THE SULTAN OF SULU: Philadelphia, Pa., Sept. 5-26, Washington, D. C., 28-Oct. 3.
THE TELEPHONE GIRL: Jacksonville, Fla., Sept. 15, Waycross, Ia., 16, Brunswick 17, Savannah 18, August, 19.
THE WIZARD OF OZ: New York city Jan. 20—indefinite.
THREE LITTLE MAIDS: New York city Sept. 1—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WEIS, DUNNE, HARLAN (Dave A. Weis, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.
WILLS MUSICAL COMEDY (Wm. Gray, mgr.): Norristown, Pa., Sept. 15, 16, Columbia 17-19, Alexandria 21-23, Fredericksburg 24-26.
WHEN JOHNNY COMES MARCHING HOME: St. Paul, Minn., Sept. 13-16, Minneapolis 17-19.
WILBUR (W. H. Fullwood, mgr.): Evansville, Ind., Sept. 14-19.
WILLS, NAT M.: Brooklyn, N. Y., Sept. 14-26.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Keyport, N. J., Sept. 15.
CLEVELAND'S: Johnstown, Pa., Sept. 15.
CULHANE, CHASE, AND WESTON'S (Will E. Culhane, mgr.): Welland, Can., Sept. 15, Simcoe 16, Tilsonburg 17, Aylmer 18, Ingersoll 19, Strathroy 21, Petrolia 23.
DOCKSTADER'S, LEW (Jas. H. Decker, mgr.): Chicago, Ill., Sept. 13-19, Pittsburg, Pa., 21-26.
FAUST'S, TED. E.: Greenfield, O., Sept. 15, Chillicothe 16, Jackson 17, Wellston 18, Nelsonville 19.
FIELD'S, AL. G.: Chattanooga, Tenn., Sept. 14, Atlanta Ga., 17, 18, Anniston, Ala., 19, Birmingham 21, Columbia, Tenn., 22, Nashville 23, 24, Memphis 25, 26.
GIDEON'S (Harry F. Curtis, mgr.): Hampton, Ia., Sept. 15, Clarion 16, West Bend 17, Estherville 19, Worthing, Minn., 21.
GORTON'S: Old Town, Me., Sept. 15.
HAVERLY'S: Minneapolis, Minn., Sept. 13-16, St. Paul 17-19.
HENRY'S, HI: Springfield, O., Sept. 16, Delaware 17, Zanesville 18, Cambridge 19.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Pittsfield, Ill., Sept. 19, Hannibal, Mo., 21, Macon 23, Centralia 24, Mexico 25, De Soto 26.
QUINLAN AND WALL'S (Dan Quinlan, mgr.): Jamestown, N. Y., Sept. 17, Meadville, Pa., 18, New Castle 19, Alliance, O., 21, Sharon, Pa., 22, Oil City 23, Franklin 24, Ashtabula, O., 25, Youngstown 26.
RICHARDS AND PRINGLE'S: Memphis, Tenn., Sept. 14, 15, Jackson 16, Brownsville 17, Clarksville 18, Hopkinsville, Ky., 19, Paducah 21, Evansville, Ind., 22, Louisville, Ky., 23, Lexington 24, Mt. Sterling 25, Charleston, W. Va., 26.
SUN'S (Gus Sun, mgr.): Defiance, O., Sept. 16, Warsaw, Ind., 18, South Bend, Ind., 19, Dowagiac, Mich., 21, Benton Harbor 22, Elkhart, Ind., 23, Saginaw, Mich., 24, Bay City 25, Cadillac 26.
THOUSDALE BROTHERS: Appleton, Minn., Sept. 15, Benson 16, Ortonville 17, Morris 18, Wahpeton, N. D., 19.
VOGEL'S, JOHN W.: Pittsburgh, Pa., Sept. 14-19.
WHO, WHAT, WHEN (Western): Syracuse, N. Y., Sept. 15, 16, Rochester 17-19.

VARIETY.

AMERICAN BURLESQUERS: Kansas City, Mo., Sept. 13-19.
A NIGHT ON BROADWAY: Philadelphia, Pa., Sept. 14-19.
BLUE RIBBON EXTRAVAGANZA: New York city Sept. 14-19, Philadelphia, Pa., 21-26, Reading 28-30, Scranton Oct. 1-3.
BON TON BURLESQUERS: Buffalo, N. Y., Sept. 14-19.
BRYANT'S BURLESQUERS: New York city Sept. 14-19.
CHERRY BLOSSOMS: Cincinnati, O., Sept. 13-19.
CITY SPORTS: Manchester, N. H., Sept. 14-16.
DAINTY DUCHESS: Boston, Mass., Sept. 14-19.
DAINTY PAREE (Joe H. Barnes, mgr.): Brooklyn, N. Y., Sept. 14-19.
EAGLE BURLESQUERS: Minneapolis, Minn., Sept. 13-19.
FOX, IMRO: New York city Sept. 21-26.
GAY MORNING GLORIES: Washington, D. C., Sept. 14-19.
HIGH ROLLERS: New York city Sept. 14-19.
HOITY-TOITY (Mack and Gaites, props.; W. H. Oviatt, mgr.): St. Louis, Mo., Sept. 13-19, Evansville, Ind., 20, Louisville, Ky., 21-26.
IMPERIAL BURLESQUERS: New York city Sept. 6-19.
IRWIN'S, FRED, SHOW: Brooklyn, N. Y., Sept. 14-19.
KNICKERBOCKERS: Montreal, Can., Sept. 14-19.
LAFAYETTE: Scranton, Pa., Sept. 14-16, Pittston 17, Wilkes-Barre 18, 19.
LONDON BELLES: Reading, Pa., Sept. 14-16, Scranton 17-19.
MAJESTICS: St. Paul, Minn., Sept. 13-19.
MERRY MAIDENS: New York city Sept. 14-19.
MOONLIGHT MAIDS: Baltimore, Md., Sept. 14-19.
REILLY AND WOOD'S: Springfield, Mass., Sept. 17-19.
RENTZ-SANTLEY: Jersey City, N. J., Sept. 14-19.
RICE AND BARTON'S GAIETY: Newark, N. J., Sept. 14-19.
THOROUGHBREDS: St. Louis, Mo., Sept. 13-19, Kansas City 20-26, Chicago, Ill., Oct. 4-10.
TROCADEROS: Galveston, Tex., Aug. 17-Sept. 24.
UTOPIANS: (T. W. Dinkins, mgr.): Brooklyn, N. Y., Sept. 7-19, New York city 21-26, Philadelphia, Pa., 28-Oct. 3.
VANITY FAIR: Paterson, N. J., Sept. 14-19.
WINE, WOMAN AND SONG: Long Branch, N. J., Sept. 15, Somerville 16.
WORLD BEATERS: Milwaukee, Wis., Sept. 13-19.

CIRCUSES.

BARNUM AND BAILEY'S: Chicago, Ill., Sept. 7-19.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.
BOSTOCK'S TRAINED ANIMALS: Cleveland, O., Aug. 10—indefinite.
BUFFALO BILL'S WILD WEST: Ely, Eng., Sept.
CANADA FRANK'S: Yankton, S. D., Sept. 14-18.
ELY'S, GEORGE S.: Cardiff, Ill., Sept. 15, Campus 16.
FOREPAUGH AND SELLS BROTHERS: Dennison, Ia., Sept. 15, Fremont 16, Grand Island, Neb., 17, York 18, Beatrice 19.
NOBLE'S: Columbia, S. C., Sept. 22—indefinite.
ORTON'S, MILES: Keller, Va., Sept. 15, Cape Charles 16, Norfolk 17.
RINGLING BROTHERS: Alameda, Cal., Sept. 15, Santa Cruz 16, Salinas 17, San Luis Obispo 18, Santa Barbara 19, San Jose 21, Stockton 22, Merced 23, Fresno 24, Visalia 25, Bakersfield 26.
SAUTELLE'S, SIG.: Middletown, Del., Sept. 15, Chestertown 18, Dover, Del., 19.
SPARK'S: Winnipeg, Man., July 27—indefinite.

MISCELLANEOUS.

BANDA ROSSA (Sorrentino's): Kansas City, Mo.—indefinite.
BAUSCHER CARNIVAL: Hutchinson, Kan., Sept. 14-19.
BOSTON LADIES' ORCHESTRA: Lawrence, Mass., Sept. 14-19, Lowell 21-26, Salem 28-Oct. 3.
BROOKS' BAND: Chicago, Ill., July 6—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Pittsburgh, Pa., Sept. 2-15, Martinsburg, W. Va., 16, Winchester, Va., 17, Baltimore, Md., 18, 19, Washington, D. C., 20, Carlisle, Pa., 21, Reading 22, Orange, N. J., 23, Bridgeport, Conn., 24, New Haven 25, 26.
CRYSTALPLEX (M. H. Walsh, mgr.): Milford, N. H., Sept. 14-19, Brattleboro, Vt., 21-26.
DE KREKO BROTHERS: St. Louis, Mo., July 22—indefinite.
FERARI BROTHERS' CARNIVAL: Louisville, Ky., Sept. 7-19.
FLINT, MR. AND MRS. HERBERT L. (S. L. Butler, mgr.): Fond du Lac, Wis., Sept. 21-Oct. 2, Kankakee, Ill., 5-10.
GASKILL-MUNDY CARNIVAL: Alton, Ill., Sept. 14-19, Decatur 21-26.
HELM (Magician): Mariette, Wis., Sept. 14-26.
HERBERT, VICTOR, ORCHESTRA: Saratoga Springs, N. Y.—indefinite.
HERRMANN (Edw. Thurner, mgr.): Texarkana, Ark., Sept. 15, Little Rock 16, Pine Bluff 17, Memphis, Tenn., 18, Paducah, Ky., 19, St. Louis, Mo., 20-27.
HEWETT (Illusionist): St. Paul, Neb., Sept. 14, 15, Central City 16, 17.
KILTIES' BAND (T. P. J. Powers, mgr.): Syracuse, N. Y., Sept. 14-20, Oneida 21, Little Falls 22, Watertown 23, Oswego 24, Belleville 25, Rochester 27.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Oklahoma City, O. T., Sept. 14-20, Guthrie 21-24, Perry 25, 26, Ft. Smith, Ark., 28-Oct. 3.
LEE, VICTOR: Slater, Mo., Sept. 14, 15, Glasgow 16, 17, Huntsville 18, 19, Vandalia 21, 22.
NEW ORLEANS COLORED CONCERT: Casey, Ill., Sept. 15, Westfield 16, Sidell 17, Hume 18, Homer 19, Windsor 21, Tower Hill 22, Assumption 23, Illiopolis 24, Pawnee 25, Mt. Pulaski 26.
O'BRIEN'S GLASS BLOWPLEXARA (John H. O'Brien, mgr.): Nantucket Point, Mass., July 15—indefinite.
PAULINE BROTHERS' AMPHITHEATRE: Bay City, Mich., June 15—indefinite.
PESCELLE (Chas. Hine, mgr.): Littleton, N. H., Sept. 14-19, Berlin 21-26.
SHANNON'S BAND: Manhattan Beach, N. Y.—indefinite.
SLAFER'S MARINE BAND: Brighton Beach, N. Y.—indefinite.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Cincinnati, O., Sept. 13-15, Indianapolis, Ind., 16, 17, Chicago, Ill., 18-20, Defiance, O., 21, Tiffin 22, Findlay 23, Mansfield 24, New Philadelphia, O., 25, Bellaire 26.

[Received too late for classification.]

A BOY WANTED (S. E. Lester, mgr.): Clearfield, Pa., Sept. 16, Wellsville, N. Y., 17, Salamanca 18, Dunkirk 19, North East, Pa., 21, Conneaut, O., 22, Lorain 23, Sandusky 24.
A LITTLE OUTCAST (Northern; Geo. E. Gill's): Traverse City, Mich., Sept. 15, Manistee 16, Cadillac 17, Big Rapids 18, Battle Creek 19, Muskegon 20, Bay City 21, Saginaw 22, St. Johns 23, Owosso 24.
A TRIP TO CHINATOWN: Knoxville, Tenn., Sept. 16, 17, Chattanooga 18, 19, Anderson, S. C., 21, Birmingham, Ala., 22, Augusta, Ga., 23, 24, Columbia, S. C., 25, 26, Sumpter, N. C., 28, Charlestown, S. C., 29, 30.
AL AM'S MINSTRELS: Frederick, Md., Sept. 15, Royersford, Pa., 17, West Chester 18, Chambersburg 19, Martinsburg, W. Va., 21, Cumberland, Md., 23, Somerset, Pa., 24, Elkins, W. Va., 28.
BRANDON-COURTNEY: Kingstown, N. Y., Sept. 14-19, Catskill 21-23, Machinsville 24-26, Johnstown 28-30.
BURGESS, NEIL: Southbridge, Mass., Sept. 16, Athol 17, Fitchburg 18, Gardner 19, Amherst 21, Winsted, Conn. 22, North Adams, Mass., 23, Troy, N. Y., 24-26.
CLARK'S, BILLY, MINSTRELS (Hardy and Decker, mgrs.): South Haven, Mich., Sept. 15, Hartford 16, Paw Paw 17, Lawton 18, Otsego 19, Lowell 21, Belding 22, Greenville 23, Stanton 24, Alma 25, St. Louis 26.
HANFORD, CHARLES B.: Reading, Pa., Sept. 21, Lancaster 22, York 23, Elmira, N. Y., 24, Binghamton 25, Ithaca 26, Auburn 28, Oswego 29, Cortland 30.
HIM AND ME (H. C. Morton, mgr.): Bradford, Pa., Sept. 17, Olean, N. Y., 18, Wellsville 19, Cross Forks, Pa., 21, Westfield 22, Galeton 23, Coudersport 24.
KING DODO (Henry W. Savage's): St. Louis, Mo., Sept. 13-19, Milwaukee, Wis., 20-27, Racine 24, Madison 25, New Ulm, Minn., 26, St. Paul 27-Oct. 3.
MISS BOB WHITE: Wilmington, Del., Sept. 15, Pottstown, Pa., 16, Pottsville 17, Reading 18, Allentown 19, Easton 21, Bethlehem 22, Hazleton 23, Manch Chunk 24.
MORGAN, EDWARD: Detroit, Mich., Sept. 21-26, Chicago, Ill., 28-Oct. 10.
ON THE FRONTIER (James Hannon, mgr.): Fitchburg, Mass., Oct. 21, Chelsea 22, Athol 23, Turner Falls 24, Pittsfield 25, North Adams 26.
PECK'S BAD BOY (Leroy J. French, mgr.): Wapasa, Wis., Sept. 28, Clintonville 29, Wausau 30, Nearsfield Oct. 1, Merrell 3, Neenah 6.
QUINCY ADAMS SAWYER (Eastern; C. B. Brooks, mgr.): London, Can., Sept. 17-19, Stratford 21, Berlin 22, Paris 23, Galt 24, Brantford 25, Woodstock 26.
SAVAGE'S, HENRY W., GRAND OPERA: Brooklyn, N. Y., Sept. 21-Oct. 10.
STRATTON, CAMPBELL (C. J. W. Roe, mgr.): Gloucester, Mass., Sept. 14-19, Lewiston, Me., 21-26, Dover, N. H., 28-Oct. 3.
THE BILLIONAIRESS (Alonzo A. Kinney, mgr.): Peru, Ind., Sept. 15, Kokomo 16, Anderson 17, 18, Alexandria 19, Elwood 21, Greenfield 22

TELEGRAPHIC NEWS

CHICAGO.

The Week's Bills—Business is Good—Colburn's Gossip.

(Special to The Mirror.)

CHICAGO, Sept. 14.

Hot and stormy weather interfered somewhat with the attendance at the theatres last week, but the prospects are bright for this week, especially with a few valuable additions to the list of attractions, or, rather, substitutions for productions, which proved rather unsatisfactory. The Dearborn reopened this week as the Garrick and the La Salle Saturday night, and all the downtown theatres are therefore now welcoming the public. Far and near the outlying theatres are all open but one or two. The bills for this week are:

Studebaker, A County Chairman (second week); Grand Opera House, Dockstader's Minstrels; McVicker's, Blanche Walsh in Resurrection; Powers, Amelia Bingham in The Frisky Mrs. Johnson; Garrick, The Girl from Dixie; Illinois, A Country Girl (third week); Great Northern, Rose Melville in Sis Hopkins; La Salle, stock in Isle of Spice; Bush Temple, stock in Lady Huntsworth's Experiment; New American, stock in A Runaway Wife; Thirty-first Street, stock in A Galley Slave; Columbus, At the Old Cross Roads; Alhambra, A Scout's Revenge; Bijou, On the Bridge at Midnight; Academy, Waifs of New York; Marlowe, Dora Thorne; Howard, stock in The Little Speculator; Avenue, stock in Monte Cristo.

Splendid Babes in Toyland is gone, and before these lines are printed it will have begun its engagement at the Alvin in Pittsburgh. In spite of rain and heat the last week was a succession of great audiences, and the absence of such a thoroughly fine spectacle is deeply felt in Chicago, especially because the extravaganza was never so brightly and beautifully done as during the closing week. Babes in Toyland was produced at the Grand Opera House June 16, and its run was therefore about thirteen weeks. To be exact, it was 117 performances. All of these were in Chicago's hottest season, yet the Babes was a money-maker from the start. If it continues to improve and grow perfect in detail as it did here the successor of The Wizard of Oz will be such a vision of beauty and such a finished example of high art in extravaganza by the time it reaches New York that the whole of Gotham will rush to see it. Again, it will be demonstrated that Julian Mitchell is one of the great magicians of the stage.

An event, a real event of the Winter, will be The Darling of the Gods, with Blanche Bates at the Grand Opera House—a Belasco production not in a syndicate theatre. Instead, it's on the list with Mrs. Fiske, James K. Hackett, Mansfield, Henrietta Crosman, Denman Thompson, Eleanor Robson, Viola Allen, and Willie Collier—all of whom will be seen at the Grand Opera House this season. The Wizard of Oz will be back there for two weeks.

The booking of a Belasco production at the Grand Opera House recalls some gossip current here that the Syndicate offered David Belasco $200,000 and $50,000 a year for the control of his productions, and that he refused the offer.

Franklyn Gale has returned after her Pacific Coast engagement.

F. D. Bryon's The Funny Mr. Dooley opened to crowded houses at the Great Northern Sept. 6, and had a prosperous week. The audiences did not seem to care any more about the plot than the author did, and having found that the star character was just any old Dooley they turned their attention to the specialties. Some of these were good, and some of the music was catchy. Such really entertaining novelties as "I Have Them All," introducing pretty girls of many nations, "The Physical Culture Girls" and "Yankee Doodle" save the performances from the blight of loose construction and dull dialogue. It looked strange in one divertisement to see British and Irish soldiers marching proudly side by side. The piece opens on Broadway at Thirty-fourth Street, passes through a drug store (second act), and ends in a department store. Some of the brightest specialties are introduced in the drug store.

President John F. Norris, of the local Actors' Union, No. 4, says it has 700 members. The Hebrew actors and singers have formed unions.

Milo Bennett has organized The Hidden Crime company for John M. Ward, to open Sept. 20. Jack Lockley and his wife, Pauline Fletcher, will play the leads as last year. R. W. Carpenter, James Thompson, Frank De Leon, Rose Bernard, Charles L. Carter, and Mr. and Mrs. Jack Denner are in the company.

Zeb and Zarrow's Down East opened last week at Elgin.

Frank Keenan has been appointed treasurer of the Garrick.

P. M. Gulick, of the Pittsburgh gold mine known as the Bijou, was in town last week. He was escorted to the Marlowe by Manager J. R. Smiley, of Near the Throne.

Francis Courtney and Frank Willard are in town preparing for Melbourne MacIlowell's short season in Gismonda, to open about Oct. 1.

Dot Davenport writes Maurice Wells, of this city, that she is going to Indiana to visit her parents two weeks and will then return to Boston for the season at the Howard Athenæum. She says "When You Are in Love" is a song that appeals to her.

M. Cuneket has been appointed manager of A County Chairman.

Manager Sol Braunig has had a successful week at the Marlowe, in Englewood, due in part to his hustling before the opening and in part to the first production, Near the Throne, a strong play well staged and well acted. Izetta Jewell as the Lily of the Nile satisfied the eye and gave a refined, excellent portrayal. Thomas B. Alexander and Ben Johnson showed unusual ability.

Sky Farm's elaborate stage pictures, its homely story and wholesome fun kept Chicagoans pouring into McVicker's steadily for two weeks, including the Labor Day matinee, when the house at regular prices was crowded. S. T. King, associated with Mr. Grismer in the ownership, said it was a question which of the Grismer productions, Sky Farm or 'Way Down East, would show the greatest receipts this season.

S. Kronberg was in town last week arranging for Melba's appearance in Chicago next Winter under C. A. Ellis' direction.

In this column last week a notice of Quo Vadis should have credited Carrie Lamont, not Lucia Moore, with the part of Eunice.

Charles E. Kohl indignantly denies a report emanating from Middleton's Museum that he was laid up by a golf ball which nearly broke his ankle. "I never had a golf ball in my hand in my life," said Mr. Kohl.

For the first time in twenty-six seasons Jule Walters is sidetracked—taking a vacation. He is enjoying his fine home here and driving a good team on the boulevards, while Elmer continues on the road. Three Walters brothers' plays recently followed in succession at Hopkins': A Thoroughbred Tramp, the Buffalo Mystery, and Just Struck Town.

J. T. Sosman, of Sosman and Landis, who have been sending out scenery from their studio here for a quarter of a century, says there never was such a new theatre boom as this year.

Hart Conway, at the head of the Chicago Musical College's School of Acting, is back after his vacation, seeking among his applicants for a genius. He thought he had found one once. An enthusiastic mother called and announced she had a divine spark at home. "Delighted beyond expression," said Mr. Conway; "please bring her here as soon as possible. For thirteen years, as the head of this school I have been looking for a dramatic genius." The divine spark came, but she didn't make good. Mr. and Mrs. Conway regard Marguerite Ilington as the cleverest pupil they ever had.

Sousa will open the concert season here next Friday and Saturday at the Auditorium.

Dore Davidson, who began his engagement as the Master Toymaker in Babes in Toyland last week, delivered the lines with well-judged emphasis and delightful clearness, to the great satisfaction of that large part of audiences, especially aloft, who are eager to hear all that is said and especially all vitally connected with the story being told. Mr. Davidson is likely to make the part much stronger. Unique and of absorbing interest, it should stand out, and admirably so, with careful treatment by a most capable actor.

Frank Oakes Rose has gone to New York.

The production of Yiddish plays is to be resumed at the Glickman and the American stock season discontinued. John Terriss, the leading man, has joined the Dora Thorne company as leading man, and Carrie Lamont has joined Richard Buhler's company.

A new and notable figure on the Rialto is Charles Day, who dates back to Laura Keene and has managed and heralded stage and sawdust shows. Mr. Day is connected with the W. S. Cleveland $500,000 amusement company, which is remodeling a panorama building on Wabash Avenue for a stock theatre.

A Moonshiner's Daughter is the bill at Hopkins' this week.

Sherlock Holmes flew from Chicago to Kansas City at a mile a minute clip in a special train. D. V. Arthur's company of twenty-five players, including Mr. Kelcey and Miss Shannon, stepped on the special here at midnight Saturday night, according to schedule. Harry Hilbourne, of the Chicago and Alton, was master of ceremonies, and he got the train started on the minute. Away it flew over the Alton on a time-card which called for sixty miles an hour to Jacksonville and forty-five to Kansas City. The train arrived there at one P.M. Sunday, and Sherlock Holmes was presented at a matinee that afternoon just as if nothing had happened. Those quick jumps are worked like a piece of machinery. If somebody drops a trunk in the wrong place it's all off.

It cost $100 for powder to take a new flash-light picture of the Coliseum interior while a Brooke concert was on recently. The great building was crowded as usual, but by burning twenty pounds of powder a fine negative about 3 x 4 feet was got. At a signal about a thousand people looked pleasant. The season at the Coliseum will continue until November.

Newspaper men and theatrical folk will be glad to hear of the recent promotions at McVicker's. Sol Litt, nephew of the veteran Jacob, rose a notch to manager, and George C. Warren from assistant business-manager to manager. Sol Litt got his early training in the good old town of Milwaukee, and Mr. Warren used to be a dramatic critic in Kansas City, later on the Chicago *Record*. Both in the dramatic and the business world Mr. Warren acts on the best motives, and the keenness of both Jacob and Sol was quick to discern the rare combination. Jacob Litt, who virtually owns the entire theatre property, is now down on the list as just plain, everyday proprietor.

A sporting editor and a golf expert are going to run the only dime museum in town, assisted by one young man who is really in the amusement business. The editor is Lou Houseman, of the *Inter-Ocean*, the golf wiseacre is Jo Ryan, press agent extraordinary, as well as devotee of golf. From the foursome he will turn somewhat to the grewsome at Middleton's Museum, the institution referred to, and look after the freaks. Houseman will prepare a grand finish fight between the most celebrated kangaroo boxers, and E. D. Smith, who happens to be manager of the Great Northern, will look after the stage department. The new owners bought George Middleton out last week, and started right in to make improvements by tearing out the front to make room for something more stunning. Mr. Smith is so modest that he gave me his biography this way: "I'm nuthin' much; just been dubbin' round Chicago for five or six years in the theatrical business." It is understood Mr. Middleton will devote his whole time to his interests in the several outlying attraction houses known as the Melodrama circuit.

Agnes Melvin, a Chicago girl, appears this week in Lady Huntworth's Experiment at Bush Temple.

OTIS L. COLBURN.

BOSTON.

Weber and Fields' Theatre Opens—Virginia's Honeymoon Produced—Gossip.

(Special to The Mirror.)

BOSTON, Sept. 14.

Boston's theatrical season set the liveliest sort of a pace this evening when the new Globe opened wth a new play, two new pieces by Boston authors were given, the Colonial reopened and there were other new engagements of the most important nature. The critics were fairly distracted because they could not be omnipresent and business was tremendous everywhere.

Of course the most important event in the city was the opening of the magnificent playhouse which has been completed on schedule time and opened by Weber and Fields, when croakers persisted that it would be impossible to get it done in time. It was pushed through in the most shipshape manner, and to-night the curtain rolled up upon James K. Hackett's first production of John Ermine of the Yellowstone, which was an admirable opening attraction. The house has an admirable location on Washington street, near Beach, and is a part of the estate of the late Robert B. Brigham. Its frontage is 60 feet, increasing at the back until the back walls are 180 feet wide. The depth is 175 feet. The stage is one of the largest in Boston, with a 210-foot proscenium arch and a depth of 55 feet from wall to curtain. The entire height of the stage is 65 feet and to the gridiron 70 feet. There are three stories of dressing rooms, six to a story, each being 8 by 14 feet, while there are three additional ones in the basement. These are handsome and conveniently fitted up with hot and cold water, gas and electric light, and there are two bathrooms on each floor. Over the dressing rooms are a costume room and a storage room, while in the basement are chorus room, musicians' room, boiler room and plant room. An unusual feature in connection with the dressing rooms is that each has an outside window on Knapp street. The auditorium proper is 75 feet from the curtain to back wall, and the greatest height is 64 feet. It will seat 1536 persons, divided as follows: Orchestra, 637; balcony, 383; gallery 407, and fourteen boxes holding eight each. The interior of the house is in the style of Louis XV., and every effort has been made to make the house quiet in tone. There are only two prevailing colors—old rose and soft green—and gaudy gilt is conspicuous from its absence. There is no flashiness anywhere, so that Weber and Fields have a house that is in distinct contrast with anything in New England. The box, balcony and gallery fronts are covered with imperial velours of old rose, and the draperies are of the same color and material. The boxes have plush-covered chairs of soft green, and the other chairs of the house are of rose shade of leather. The railings of the boxes and balconies are of solid bronze, not brass and the house is carpeted with heavy dark green Wilton carpet. The entrance on Washington street leads to a lobby, from which lead box office, ladies' room and coat room. Two marble staircases lead to the balcony and balcony promenade. The main lobby is furnished with marble pilasters, dadoes and mosaic floorings. The ceilings are arched and the lights concealed. The conspicuous features of this part of the house are the mural paintings by Louis Amarosi, who came from Rome especially to execute them. One of the novelties of the house is the arrangement of a frame of 300 lights about the proscenium arch, which can all be turned on in such a manner as to make the stage invisible and permit a dark change without lowering the curtain. Architecturally, the exterior of the house is handsome and makes an important addition to Washington street, reflecting great credit upon Arthur H. Vinal, who designed it. It is elaborately lighted at night with a "talking sign," which is a distinct innovation with its flashing letters.

Mr. Hackett's production of John Ermine of the Yellowstone proves that he has found a fit successor to The Crisis and the other plays which he has presented here. The cast to-night was as follows:

John Ermine	James K. Hackett
Crooked Bear	Carl Ahrendt
Wolf Voice	Albert Perry
Major Searles	Theodore Roberts
Captain Lewis	James L. Seeley
Lieutenant Butler	William Harcourt
Mrs. Searles	Ann Warrington
Katherine Searles	Charlotte Walker

In the new play Louis Evan Shipman has not followed very closely the original outline of Frederic Remington's story of life and Indian warfare in Wyoming in 1877-8. He has taken the characters, perfectly true to the story, and has given them added dramatic incidents, so that the play is of even greater effectiveness than the average drama based on popular novels. There is an abundant heart interest and plenty of striking dramatic interest, although the piece is by no means a blood and thunder one, like so many Western pieces. It opens with a prologue in the hut of Crooked Bear in the mountains. The first act is placed in the wagon train a year later, and the second shows Major Searles' quarters on Tongue River six weeks later. John Ermine's quarters form the background for the third act, and the last is divided between a return to the locale of the prologue and Dead Tree Butte. As John Ermine Mr. Hackett has a character that fits him perfectly. He looks an ideal of the brave Westerner sketched by Remington, and he brings out every line of the man in his interpretation. By all odds this is the best character study that he has shown here in years. Miss Walker was admirable as the heroine, and the entire company was excellent in its support. William Harcourt and Theodore Roberts were thoroughly good in their impersonations, and there was considerable local interest from the presence of James L. Seeley in the company. The stage settings, elaborate and artistic, aided in reproducing the Remington atmosphere of the frontier.

For the first time on any stage the Castle Square presented Virginia's Honeymoon, an adaptation from the German made by Charles Ross, a Bostonian. The cast was as follows: Jack Creighton, Thomas MacLarnie; Virginia Atherton, Lillian Lawrence; Richard Harding John F. Webber; Emily Harding, Mary Sanders; Christopher Vail, John Sainpolis; Natalie Van Orden, Isabelle Flatcher; Harry Van Orden, Edward Wade; Lady Miriam Beresford, Gertrude Berkeley; Bob Hildreth, Mortimer Weldon; Mrs. Lowell Fenway, Cordelia Macdonald; Teddy Anstruther, Lindsay Morison; Mrs. Ina Chase, Mabel Colcord; Frances Sleeper Chase, Alice Riker; Mons. La Fontaine, William J. Hasson; Herr Von Wolf, Louis Thiel; Francis, J. W. Pooler; Jones, James A. Ward.

The author has taken the incidents of the play and localized them, so that they take place in the Back Bay of Boston at the time of the Cuban War, and the characters have been changed so as to represent types of Boston society. The comedy was well received by two large audiences to-day. Of the piece and the impersonations I will speak more at length in my letter next week.

Another play new to the local stage and written by a Boston author was presented at the Boston to-night before a large audience. This was Kathryn Osterman's first appearance here as a star, and her success in Miss Petticoats was pronounced. George T. Richardson, the dramatic critic of the *Traveler*, has dramatized the novel, which he wrote with Wilder D. Quint under the *nom de plume* of Dwight Tilton, and has made an effective play of it. The first production was given at New Haven last week, and as a result it was in smooth working order for its Boston presentation this evening. Mr. Richardson has used the incidents of his story skillfully and has provided a play which is smooth in action and telling in its climaxes. Miss Osterman has always been a favorite here in vaudeville, and her debut as a dramatic star had all the more interest. She was excellent as Miss Petticoats and her large company is excellently chosen.

The Colonial reopened its doors to-night with the first Boston presentation of The Silver Slipper, which had a large audience. Sam Bernard and Cyril Scott are the most prominent of the original members of the New York cast to visit Boston, and each was splendidly received this evening. Ann Tyrell, who plays Edna Wallace Hopper's part, was a comparative stranger, but she quickly became a favorite. Carolyn and Frances Gordon were remembered from San Toy. The champagne dance was well liked, but it takes quite a feature to equal the popularity of the Florodora sextette.

Marie Cahill as a star drew a large audience to the Hollis to witness Nancy Brown and served to show the popularity of this comedienne with local audiences. It has been quite two years since she has appeared here, but she had a cordial welcome which showed that she was by no means forgotten. In the title-role she was funnier than ever, and the new songs which she has added this season are capital. Her company has been considerably changed for the better since the New York production, and substantial hits are now made by Julius Steger, George C. Boniface, Jr., and Clara Palmer.

The Day of Judgment, a melodrama new to the local stage, had an effective presentation at the Bowdoin Square this evening. The chief feature of the performance was the first appearance at this house of Evelyn Selby, who assumed the part of Helen Marchand. As a newcomer she was made to feel decidedly at home, and she proved a valuable addition to the stock company. Willard Blackmore and Wilmer Walter played the two brothers, and the full force of the stock company was employed.

The Brothers Byrne and their perennial Eight Bells attracted large audiences to open their annual engagement at the Grand Opera House. Happy Hooligan will be the next attraction.

The final week of The Prince of Pilsen at the Tremont opened to large business, and during the week special nights will be given for the benefit of playgoers within easy reach of Boston. The first production of The Yankee Consul will follow, 21.

Only a Shop Girl scored a popular hit at the Boston Music Hall last season, and it had a large audience to welcome it back to-night with Lottie Williams in the leading character.

The Four Cohans have been drawing splendid audiences at the Park all the week, and Running for Office is proving one of the best liked musical comedies that they have ever given here. The dancing of Josephine Cohan is one of the most delightful features of the entire production, and she is a greater favorite than ever.

Girls Will Be Girls was splendidly received at the Majestic last week, and the capacity of the theatre has been tested all the time. Al. Leach and his Rosebuds are the conspicuous feature of the comedy, but there are very admirable character bits presented.

The Hub keeps on with its policy of presenting new melodramatic combinations at bargain prices, and Stair and Wilbur are building up a large clientele. This week A Great Game, by William Bonelli, presented by an excellent company, opened to good business.

Charles P. Salisbury, who is to be the resident manager of the Columbia for the Shuberts, has already reached town and is preparing for the new season, which will open 28 with Francis Wilson and his all-star revival of Erminie.

Charles Bradley, who is here as representative for James K. Hackett, has written a new last act for Mafeking, the melodrama which is to be produced in London. He has also completed the revision of his new play for Robert Edeson.

Mary Mannering came on from New York so as to be present at the opening of the Globe and the first production by her husband of John Ermine. Another first-nighter of prominence was Isabel Irving, whom Mr. Hackett will star again in The Crisis. She came up from Sinsconset.

Weber and Fields gave an informal opening of the Globe, 12, to the press of Boston and New England. The two proprietors came on from New York, and received no end of congratulations. They have made ten strikes by appointing Victor Mapes as resident-manager and W. Raymond Sill as personal representative. Both have become popular with Bostonians from the very start, and will do much to build up success for the new house.

Joseph F. Wagner, formerly treasurer at the Hollis, has just returned from Europe, where he went as far to the eastward as Vlana. He will not be with Henry Miller this season, but will be in charge of Jennie Millward's tour in A Clean Slate, by R. C. Carton.

W. A. Brady is going to make Boston quite a centre of operations, if there is any truth in the report that he is authorizing his representative to open a permanent office here, and to recruit his companies here when possible.

The proposition involves the employment of a personal representative in Boston all the time. Channing Pollock is responsible for the story which has been largely featured in the Boston papers during the past week.

Quite a party went down from Boston to see the premier of Miss Petticoats at New Haven. Prominent among the number were Mr. and Mrs. Charles F. Atkinson, Mr. and Mrs. John W. Luce, and Lawrence J. McCarthy, of the Boston.

Lillian Lawrence was doubly honored on the occasion of her return to the Castle Square. There was great enthusiasm throughout the performance, and at the conclusion, Lindsay Morison, as the representative of the Theatrical Mechanics' Association, presented her with an honorary member's pin handsomely set with diamonds. The gift was in recognition of her good will toward the association.

It is interesting to note that this season the firm name reads Charles Frohman, Richard Harris instead of Rich, Harris and Charles Frohman as in past years.

Channing Pollock has been receiving congratulations from Boston friends upon his recent engagement to marry a charming young woman, for whom he is now building a beautiful home at Caldwell, N. J.

Quite a party of the regular patrons of the Castle Square united in presenting Mary Sanders with a handsome sterling silver after dinner coffee set and spoons. The gift came as a surprise to the actress, who has an unusually large following of admirers at the Castle Square.

There was great interest in Boston theatricals last week in the reopening of the Park in its transformed condition. This had been one of the oldest of the houses in Boston, and in several respects the accommodations for the public had become second to those more recently erected. The aim had been to have the interior remade new and brought up to date, and for that reason as soon as last season ended the house was taken possession of by a large body of workmen and all was not completed until just in time for the reopening. The result was a complete transformation, and now the Park stands as one of the prettiest and best equipped houses in the city. Its auditorium is small, but it is now attractive with its colorings of deep crimson and bronze. The proscenium is changed in appearance, and its curved arch and elaborate centrepiece add vastly to the effect. The four boxes have been changed for the better, and their occupants will now have a chance to see the stage better than before. The old orchestra circle has been abolished and the steps in the aisles have been eliminated. A gradual incline makes all the seats on one plane, and as a result an unobstructed view of the stage is obtained by all. Most radical of the changes are those in the lobby. All the toilet rooms have been removed from the entrance and coat rooms replace them. The foyer is enriched with plate mirrors framed like windows, and the marbles and rich red walls stand in sharp contrast. The space beneath the auditorium is now utilized for smoking and toilet rooms, and everything is now thoroughly up-to-date.

Robert E. Lee Daniel will be with Edwin Holt in The Cardinal this season.

There came near being a fatal accident on the site of the Museum last week. A large hoisting bucket filled with earth and sand broke when it was forty feet in the air and the load fell into a gang of workmen, flying in every direction. By a miracle not one of the laborers was hurt so as to require more than passing medical attendance.

The Castle Square makes a decided innovation by announcing an entirely original comedy drama for the second offering of the regular season, and rumor has it that the house will make a number of productions of new pieces instead of reviving successes of other houses. The name of the first play chosen is Virginia's Honeymoon, and although the name of the author is not yet mentioned there are whispers that it may be a well-known editor of Boston.

An innovation at the Majestic at the mid-week matinee of this week will be the admission free of all red headed women who will apply at the theatre. If the same proportion comes that applied for a job in the chorus of Girls Will be Girls the house will not be crowded, by any means.

JAY BENTON.

WASHINGTON.

Amusements at the Capital—The Season in Full Swing—Gossip.

(Special to The Mirror.)

WASHINGTON, Sept. 14.

With next Monday's swinging into line to complete the local theatrical circuit—the New National and Columbia theatres' openings—the regular season will be under full headway. Great things are expected. Seven theatre are in the list, and all this season leaders. Three, the New National, Columbia, and the Lafayette, catering to the best offerings; the Academy of Music and the Empire, under the Stair and Havlin direction, with popular plays at popular prices; Chase's model, polite vaudeville house presenting high class varieties, and Kernan's Lyceum a first-class burlesque house. The Lafayette Square Opera House grown in last season to one of the strongest combination houses, although popular in previous seasons as a stock theatre, will warmly welcome those standard attractions, hitherto held under lock and key, that the announced to appear.

Fred. E. Wright's Comedians, in the two-act musical comedy, The Beauty Doctor, commenced the week at the Lafayette Square Opera House to-night with a large and appreciative audience. The piece is a broad satire on the physical culture fad and teems with merriment and funny situations. The music is catchy, and the songs introduced are winners. Marie Hilton scores strongly in the title-role, and the excellent company include James Manley, Percy Walling, Charles Whyte, Harry Stanley, Will Philbrick, Adolph Adams, Alfred Anderson, Etta Stetson, Lillian Rhodes, Mollie Egbert, the Sisters Cardownie, Hilda Stillman, Alice Gilrain, Inez Lyle, Martha Edmonds, and Gertrude Aldrich. The staging is of a spectacular nature. David B. Higgins, in His Last Dollar, will follow.

At the Academy of Music The Child Slaves of New York, an interesting melodramatic production, wins a verdict of approval to-night from a capacity audience. The play is well staged, and the interpreting company is a strong and capable one. Pleasing features are the Child Slaves Octette and the Boys Band. Through Fire and Water will come next.

Another sensational play, The Lighthouse by the Sea, is apparently attractive to Empire Theatre audiences, as the play starts off with two big audiences to-day. The company is a good one, and the play abounds in thrilling scenes and situations. Next attraction, Across the Rockies.

Next Sunday night Creatore and his Italian Band will be heard in concert at the Columbia Theatre, with Madame Barilix vocal soloist, following Virginia Harned's engagement in The Light that Lies in Women's Eyes, which commences Sept. 21. The Sultan of Sulu will fill a week's engagement.

The New National commencement is Checkers. When the season has been started Manager W. H. Rapley, accompanied by his brother, E. E. Rapley, proposes a tour of inspection of theatres in the leading cities to obtain a knowledge of the latest designs of improvement, as it is the intention now expressed to entirely remodel the New National Theatre next Summer.

Charles Hanford commenced rehearsing his company for the coming season at the Columbia Theatre last Monday. The season will open at Reading, Pa., Sept. 21. Mr. Hanford's repertoire this season will embrace The Merchant of Venice, Richard III, Much Ado About Nothing, Taming of the Shrew, and The Old Guard. F. Lawrence Walker will again manage the tour,

and William Sheffer, advertising agent, at the Columbia for several seasons, has been engaged as advance agent.

Victor Johnson, the popular composer and orchestra leader of the Lafayette Square Opera House, is once again back in his position, after a successful Summer with concerts at the Stockton Hotel at Cape May.

The stage of the National is at present occupied by Manager Frederick G. Berger rehearsing his company for a musical comedy, entitled Dare Devil Dougherty, the tour commencing Sept. 21 at Charleston, W. Va. Grace Gibbons heads the company. JOHN T. WARDE.

PHILADELPHIA.

The Quaker City Again Awakes—Houses All Open.

(Special to The Mirror.)

PHILADELPHIA, Sept. 14.

The season is now in full swing, every place of amusement being open, excepting one, which falls into line in another week. Thus far there has been nothing startling or profitable, and the popular priced houses have been commanding the largest patronage.

The Sultan of Sulu is in its second week at the Chestnut Street Opera House, being really the only first-class attraction in town, and fully deserves the attention and notices awarded it. Bertha Galland, with her latest, Dorothy Vernon of Haddon Hall, will follow Sept. 28.

Gertrude Quinlan introduced a new ballad in The Sultan of Sulu, entitled "Ki-Ram's Wedding March," in which she is aided by the large chorus, scoring a decided success.

Charles Grapewin, in Mr. Pipp, is in his second and final week at the Walnut Street Theatre, and the new star is laboring under the misfortune of being poorly placed before the public in a vehicle far below standard, and not likely to please even his many former admirers. Orrin Johnson, in Hearts Courageous, will follow 21 for two weeks.

The season of the Chestnut Street Theatre was inaugurated to-night with the first presentation of The Fisher Maiden, a musical comedy, by Harry von Tilzer and Arthur J. Lamb, in two acts. Edna Bronson, Robert Lett, Al. Shean, Charles Warren, and Al. H. Wesson are prominent in the cast, aided by a large array of pretty chorus girls. It is booked here for two weeks, The Prince of Pilsen, Sept. 28.

A Fool and His Money failed to attract public attention at the Garrick Theatre, it being rather early in the season for this style of attraction, although Jameson Lee Finney and entire cast received splendid notices from the local press. Kyrle Bellew, in Raffles, Sept. 21 for two weeks.

Busy Izzy, with a large company, headed by George Sidney, opened to-night at the Auditorium to a large and delighted audience. It is full of fun, music and bright features with many improvements from last season, and from its reception sure of a large week's patronage. Child Slaves of New York Sept. 21.

The Grand Opera House has a strong card this week in The Christian at popular prices, and the immense building is crowded to the doors. Lionel Adams and Bianca West enact the leading roles, aided by an efficient cast. George Sidney, in Busy Izzy, playing this week at the Auditorium, will move up to this house 21 for one week.

Royal Lilliputians, in Gulliver's Travels, with Fritz Ebert as the principal attraction, is the offering this week at the Park Theatre. David Harum, 21, for two weeks. The Fatal Wedding Oct. 5.

Atkinson and Wilde's company, with the original scenery and fair cast headed by Henry Norton in Eben Holden, is the week's bill at the Girard Avenue Theatre. A Working Girl's Wrongs 21.

The Forepaugh Theatre Stock company continue to command public confidence and patronage. The Penitent is faithfully portrayed by the favorites of the organization makes a creditable programme for the week. First Duchess of Marlboro 21.

Darcy and Speck's Stock company at the Standard Theatre present for the week The Black Eagle, a dramatization of Conan Doyle's, "The Firm of Girdlestone." The company gave a splendid rendition in melodramatic style and the patronage was large. Devil's Island 21.

The Star Theatre is doing well with change to dramatic combinations furnished by Stair and Havlin. Not Guilty is the offering. Search Lights of a Great City 21.

Mamie Fleming, a popular favorite in the mill district, opened to-night for a two weeks' stay at the Kensington Theatre, appearing in The Lion and the Mouse to a large and well pleased audience. The Hand of Fate for her second week. Barney Gilmore 28.

The Empire Theatre has two splendid offerings for week, When Women Love, three nights, and The Pride of Jennico, with Edward R. Mawson for balance of week. Business is excellent and everybody is pleased.

Valerie Bergere will inaugurate the season of the Broad Street Theatre Sept. 21, with a new and costly production of H. J. W. Dam's new play, The Red Mouse.

Carrie Radcliffe's Stock company at the Columbia Theatre appear this week in a new sensational drama, One of the Many, receiving splendid attention and patronage. Arthur Maitland directs the stage. Ranch 10 21.

The German Dramatic Stock company at the Arch Street Theatre Carl Sauke, lessee and manager, will inaugurate its season Sept. 16, with Im Bunten Rock (In the Military Coat).

The National Theatre offers a good programme for week, with Jim Bludso, of The Prairie Belle, with A. S. Lipman in the title-role, opening to good house. A Ragged Hero 21.

Rachel Goldstein, after playing downtown two weeks ago, is the card this week at the People's Theatre, and deserves patronage, as Louise Benton gives an excellent delineation with an interesting play. The Rays, in A Hot Old Time, 21; Jim Bludso, 28.

Dumont's Minstrels at the Eleventh Street Opera House continue with their big burlesque hits, Excursion to Atlantic, Hiawatha, and The Baby Show. S. FERNBERGER.

ST. LOUIS.

Musical Comedy Reigns Supreme—Other Offerings—Weekly Chat.

(Special to The Mirror.)

ST LOUIS, Sept. 14.

Another of the musical attractions is being presented at the Olympic this week, beginning with the Sunday performance. A Chinese Honeymoon has made a good record in the past year, both for its musical merit and because of the company that has been brought together. It consists chiefly of clever people, with several singers of ability in the cast. Violet Dale is perhaps the most prominent of the performers, wth Katie Barry, William Pruette, George Broderick, Fred W. Mace, Mary Conwell and others in prominent parts. Robert Mantell will follow.

The marked success of King Dodo, which is at the Century this week, with Richard Golden as the merry monarch, under the management of Henry W. Savage, is not to be wondered at when account is taken of the extremely pretty music and bright lines. It is filled with melody of a sort that cannot fail to please, and there are players to make you laugh, singers who are profitable to hear, a remarkably well drilled chorus, an excellent orchestra, and the scenic environments of the opera are complete. In the company are Maude Williams as Piola, Claude Albright as Queen Lili, Daisy Hamlin as Angela, Gertrude Barnes as Annette, Harry Davis as Pedro, Arthur Wooley as Dr. Fizz, Charles W. Meyers as Mudge, and Horace G. Hain as Sancho. Richard Carle in The Tenderfoot underlined.

Holty Toity, one of the more recent of the Weber and Fields' farces, is the Grand's offering this week, beginning with Sunday's matinee. The scenic equipment which went with the attraction on Bradway has been secured, and Manager Sheehy has good entertainment for the week. The Funny Mr. Dooley next.

Marked for Life came to the Crawford's for the week beginning wth yesterday's matinee. It has been said of this play that during the entire two hours and a half that it runs there isn't five minutes that something isn't happening. Sensation after sensation follows in rapid succession. The thrilling scene of a train of cars rushing through a burning forest, a foaming cataract, a gallows scene and a real rainstorm. If that is not enough to hold an audience spellbound then the melodrama makers better get out of the business. Last week Rosabel Morrison did an excellent business with The Deserted Bride. Leon H. Great next week.

The Imperial Theatre had a large business with Her Marriage Vow last week, with Wilhelma Francis of this city in the leading role. It is a delightful melodrama and pleased all.

This week Queen of the Highway, the Western play by Charles A. Taylor, is being presented by James H. Wallick's company. Last season it was very successful at the Imperial, and its many scenes of Western life were well mounted, while the cast is pronounced to be of the best. A den of wolves, dogs and five horses are features in properly displaying the Western atmosphere. A Human Slave will follow.

The success of the supplementary season at Koerner's Garden under the management of Lawrence Hanley was very successful. The Player and the prologue from The Lady of Lyons was last week's bill. Mr. Hanley and Miss Bateman played the leading parts. Virginius is the current attraction.

The Thoroughbred Burlesquers this week appear at the Standard. With the organization this year are Josie Flynn and Blanche Washburn, comediennes; Kennedy and Evans, jesters; La Tosca, contortionist; Russell and O'Neill, sketch artists; Mlle. Tyrene, novelty dancer; the Empire Comedy Four, and the Circus Pony Ballet, a European act.

Haverly and Wilson's Minstrels pleased good audiences during the last week at Suburban Park. The minstrel performance and an extra vaudeville bill continued all week up to and including Sunday.

When the Bell Tolls will follow The Stain of Guilt at Havlin's.

Maud Williams, who was such a great favorite at Delmar Garden during the Summer of 1902, was warmly welcomed at the Century last night, when she made her appearance in King Dodo. This is Miss Williams' second season with Mr. Savage's musical comedy, but her first appearance in St. Louis in the prima donna part. It was thought at one time that Miss Williams was going to retire from the stage and enter another profession, that of medicine, with St. Louis as her abiding place, but nothing has been heard of it of late.

Claude Albright, who made her professional debut with the popular Castle Square Opera company at the Century last season, is again in town and scored as Queen Lili in King Dodo at the Century last night. Miss Albright has a contralto voice of marked quality and her success in the operatic world is assured. J. A. NORTON.

PITTSBURGH.

Playbills in the City of Smoke for the Week—Music Notes.

(Special to The Mirror.)

PITTSBURGH, Sept. 14.

Joe Welch offers his wares in The Peddler before a large audience to-night at the Bijou, and makes a good impression. His work is very good, and the company assisting him is a capable one. Next week's play has "hearts" in a new channel to us—namely, Hearts Adrift.

To-night Vogel's Minstrels have a good-sized audience at the Empire, and the opening part of the programme started quite favorably. Eugenie Blair in Zaza follows.

Babes in Toyland has drawn a good-sized house to the Alvin to-night, and being the latest musical mixture for which Victor Herbert has written the music, naturally Pittsburghers are interested in the production. Lew Dockstader's Minstrels will follow.

The Academy had a burlesque last week with a Spring-like title—The Cherry Blossoms. This week Parisian Widows Burlesque company.

The Avenue has an excellent vaudeville bill this week, and this gem of a theatre has an audience which completely fills it to-night.

The vaudeville bill offered at the Duquesne this week is a good one, and a fair-sized audience is in attendance to-night.

Creatore and his Band is still the potent magnet at the Pittsburgh Exposition, and thrills the vast audience to-night with another of his captivating programmes. Fadette's Woman's Orchestra will follow Creatore on Wednesday night, and will remain until 26th.

ALBERT S. L. HEWES.

BALTIMORE.

The Monumental City Playhouses Reopen—Attractions for the Week.

(Special to The Mirror.)

BALTIMORE, Sept. 14.

Robert Edeson, under the direction of Henry B. Harris, began a week's engagement at Ford's Grand Opera House to-night, presenting Soldiers of Fortune. Mr. Edeson's characterization of Richard Harding Davis' hero, Robert Clay, was received with decided approval by the large audience which was in attendance. Mr. Edeson is supported by a strong company.

Through Fire and Water, a scenic melodrama, holds the stage at the Holliday Street Theatre. Plenty of exciting scenes and thrilling situations make the interest intense. It is presented by a competent company and is well staged.

Moonlight Maids company, a clever aggregation of pretty women and comic men, appeared at Kernan's Monumental Theatre this evening. The style of entertainment is musical, vaudeville and comedy, interspersed with "bits" of real burlesque.

The Bijou Family Theatre presents Search Lights of a Great City.

The management of the Odeon Theatre offers an attractive vaudeville bill for this week, which will include A King for a Day. Several new stars will make their initial bow.

Sale of seats for the opening week of the third season of the George Fawcett Company has begun at Chase's Theatre box office. The theatre will open for the season Oct. 1, with George Fawcett and Percy Haswell in Othello.

Creatore and his Italian Band will be heard in concert on Thursday. The organization will give three evening concerts and a matinee on Saturday. Friday night, by request, will be devoted to Wagner. HAROLD RUTLEDGE.

CINCINNATI.

Warm Weather Interferes With Business—The Attractions.

(Special to The Mirror.)

CINCINNATI, Sept. 14.

Weather was warm as any in mid-Summer continued throughout last week, and interfered materially with business at the playhouses, though the Fall festival drew large crowds to the city, and the great spectacle, Marco Polo, when once it was gotten into running order, entertained immense audiences every night. The festival continues another week.

The handicaps of hot weather, a third visit to this city within a year and a half, proved too much for King Dodo at the Grand, which did not do the business that the clever company and complete up-to-date production of Manager Savage deserved. To-night, however, a fine audience assembled to see The Tenderfoot, with Richard Carl in the title-role. He had a corps of able assistants in Edmund Stanley, Henry Norman, Charles Wayne, Grace Cameron, Bertha Hayden, and Agnes Paul, who together with the Dolly Girls, all scored hits. A Chinese Honeymoon is to follow.

Are You a Mason is this weeks bill at the Walnut, and delighted two good-sized houses at the opening yesterday.

The Hottest Coon in Dixie is holding the boards at Robinson's with a company including Charles Williams, Perry Black, Alonzo Moore, the Holmans, the Dixie Quartette, and Hattie and Beatrice Raymond.

A Montana Outlaw, with W. Al. Clarke and a strong supporting company, is playing a return engagement at the Lyceum.

Richard Buhler, always a favorite at Heuck's, is the star there this week, with his new production of Paul Revere, by Frederick Gibbs, and has scored a deserved success with the audiences thus far.

The German theatre will open its season at the Grand Oct. 4, under the management of Herr Otto Ernest Schmidt, and a company almost entirely new. Fraulein Clair will be the leading woman.

A drastic ordinance regulating the building and equipment of theatres, largely modeled on the New York law on the same subject, was passed by the City Council last week. Its passage was generally called for because of the numerous fires that have occurred in Cincinnati theatres in the past two or three seasons.

Caroline Butterfield, of this city, for several years with Viola Allen, Kyrle Bellew, and Otis Skinner, was married 9 to Dr. Hogg, of Harvey, W. Va., and retires permanently from the stage. H. A. SUTTON.

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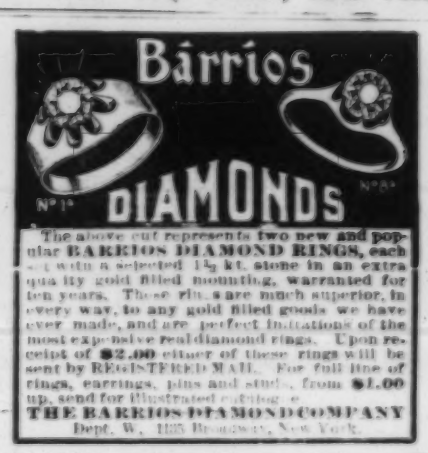

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RESPONSIBILITY AS TO CONTRACTS.

A CASE of unusual importance to the profession of the theatre was preliminarily decided last week by the denial by a justice of the Supreme Court of an application by a manager for an injunction to restrain an actor under contract to him from appearing under any other manager during the present season. If this preliminary decision should hold on appeal—a result as to which there is doubt, based on legal decisions that may be regarded as precedents—a contract between a manager and an actor for the rendering of services and payment therefor hereafter would represent a useless formality, and really would not be worth the paper and ink involved in its making.

The plaintiff in this case, arranging for the production of a play difficult to represent on the stage, required an actor with certain distinguishing personal characteristics for one of the principal parts in the play, and duly engaged the actor in question. The contract entered into between the actor and manager contained a clause giving the manager an option upon the services of the actor for a second season. The actor made a distinct success in the part for which he was selected because he was peculiarly fitted for the part and had been carefully trained in it by the star in the play in which he appeared. His work justified the judgment and labor of the manager and contributed largely to the success of the play. And the actor, in fact, was so well satisfied with the part and his management that he expressed that satisfaction and duly entered into an agreement with the manager for a second season at an increased salary.

Regardless of the agreement made by him, and in spite of the fact that the manager had duly exercised his option on the actor's services for a second season, the actor finally requested a cancellation of the contract. This the manager, having made his plans for the employment of the actor for a second season, as the actor's services were "unique and extraordinary," refused to consent to. Whereupon the actor notified the manager that he should refuse to play under his management a second season, and stated that he purposed to appear under another manager who, knowing that the actor was under contract to the plaintiff manager, seduced him from that service by promise of an increased salary.

The papers and proceedings in this case are fully digested elsewhere in THE MIRROR, and will well repay perusal. The chief point claimed by the plaintiff manager was that the actor had been selected and trained for the part played by him because he was believed to be better fitted for the part than any other actor available, and that in view of that fitness and training his services were "unique and extraordinary," and therefore necessary to the representation of the play in accordance with the purpose of the manager to present it a second season in its original integrity.

The justice who denied the application for an injunction said in his decision that an injunction should not be granted in such a case unless "the plaintiff shows that he will suffer irreparable injury by the defendant's continued breach of the agreement," and the justice concluded that in this case the services of the defendant actor were not of the "special, unique and extraordinary character" that would make proper the intervention of the law for his breach of contract.

There can be no doubt, it would seem, that the services of the actor in this case really were "special, unique and extraordinary," or that a higher court will so decide, in view of cases of a similar character that have passed through the courts. Justice BARRETT, in the case of EDWARDS versus CISSIE FITZGERALD, said:

> The defendant, notwithstanding the modest salary for which she contracted, is a performer of unusual merit. Her talents may not be so exceptional as to render it impossible to replace her, but, however, this is not the criterion. The question is, can she be readily replaced? The answer upon the facts must be in the negative. She has a charm peculiar to herself. By her grace, beauty and artistic methods she has become a special attraction. The plaintiff would undoubtedly find it difficult to produce a similar impression upon the public. Under these circumstances equity will not permit Miss FITZGERALD deliberately to violate her contract and thus leave the plaintiff to a barren remedy at law. Miss FITZGERALD was given the opportunity under plaintiff's management and at his expense and risk to win fame in this country, and having succeeded she now proposes to disregard her legal duties and abandon her manager in the midst of her tour. . . . An agreement to play for a season or for a tour with a particular manager imparts exclusive service. The negative covenant is necessarily implied. . . . For these theatrical enterprises are exceptions to the general rule with regard to ordinary contracts for work and labor. . . . Is it not apparent that the success of a manager's enterprises is dependent upon the fidelity of his employes, and if that be wanting, upon the assurance that desertion will be checked by the strong arm of the law? In this instance, as Mr. WAKEMAN well says in his work on specific performance, the weaker party is the employer and not the employe, who, if permitted to break his engagement, has the other in his power and may at any time subject him to serious loss.

Another case—and neither of these cases decided seems to be as strong on the side of the plaintiff as is the case now under consideration—was that of SHUBERT versus ANGELES, in which Justice HALL, deciding for the plaintiff, said the defendant, engaged at a salary of $70 per week, had been cast for a part, the performance of which called for the mimicking or imitation of well-known actors, "and although she, with a modesty unusual in such cases, denies that her services were by any means specially unique or extraordinary, I am inclined to think they come fairly within that definition. Deponent broke her contract because she wanted for her services $100 per week, which the plaintiff refused to pay her, for the very good reason that he had her under contract for $70." Continuing, Justice HALL said:

> She refuses to perform her contract with the plaintiff and threatens to enter a rival company, which it is claimed will cause irreparable injury to the plaintiff. It would seem to be injury enough to plaintiff to be compelled to continue the presentation of the play deprived of the benefit of defendant's specialty and with a substitute no less accomplished, perhaps, but not possessing the peculiar talent of the defendant, so that the public, which has enjoyed the complete representation of the play as an harmonious and perfected performance, are deprived of one of the specially attractive features. But it would be a much greater and far-reaching injury to have defendant attract the public to a rival performance.

The policy of the courts, based on law and equity, would seem to be expressed in the foregoing decisions.

It is not difficult to understand why certain actors should yield to temptations embodied in promises of advancement and increased salaries and relinquish certain present success for a possibility in some circumstances; but no actor who makes a contract can abandon it and break faith with a manager without serious professional injury, to say nothing of the legal penalty for a breach of agreement. The actor in this case is perhaps less to be blamed than the manager who seduced him by a bribe from his allegiance and who advised him to break his contract. It is to be presumed that the manager who did this, and who himself makes many contracts with actors, desires that those who enter into agreements with him shall keep faith; but his action in this case was reprehensible and dishonest. He not only knew that the actor involved had a contract with the plaintiff manager that he was bound by all the ethics of business to respect, but also that the defendant actor's services in the employment that he abandoned were "unique and remarkable." Yet he deliberately seduced the actor from that employment, and thus disclosed a character and a method that no legitimate business system should tolerate.

It is understood that this case will at once be appealed. The authorities quoted would indicate that the judge who denied the application for an injunction erred both as to the facts and the law.

PLAYS WITHIN PLAYS.

II.

For a couple of decades after the passing of Shakespeare the play within a play enjoyed such vogue that dramatists were at their wits' end to give the air of novelty to the expedient. By the way, as Brome in referring to the mimic comedy introduced into his Antipodes (1638) distinguishes it by the name of "by-play," it may be that in the phrase we have the technical term used in connection with the device in early days. At any rate, we may join hands with Malone in thanking him for that word.

Of the numerous brood of pieces presenting plays within plays which followed hard on Hamlet, the palm for ingenuity must be awarded to Beaumont and Fletcher's Knight of the Burning Pestle (1611). There the two themes are so cunningly interwoven that each is part of the weft and warp of the whole. So well oiled was the mechanism of construction, so apparently unmotived the beginning of the play, with its accidental air and large measure of surprise, that one can forgive the first audience that sat in judgment upon it for being puzzled by its complexities and half inclined to condemn a piece of drollery that subsequently provided mirth for many gatherings. In The Knight of the Burning Pestle we find the audience presumably assembled to see The London Merchant. The Prologue is about to deliver himself of his burden when he is rudely interrupted by a citizen who comes on the scene and demands a plebeian play with a grocer for protagonist. Seated in the pit are the citizen's wife and their man Ralph, both of whom back up the request and finally make their way to the stage. A burlesque is then gone through with Ralph as the enactor of mighty deeds, the whole being punctuated by the shrewd comments of the housewife, who pronounces a benediction in speaking the epilogue. In Fletcher and Rowley's comedy of The Maid in the Mill (1623), the "by-play"—to adopt Brome's phrase—is neatly dovetailed and leads up naturally to a funny situation, that in which Count Otranto comes on and after delivering an impromptu speech, completely mystifies the actor of Cupid by carrying off Florimel. A variant of this particular effect will be found in Dryden's comedy of The Rival Ladies (1664).

Obviously the play with the theatrical theme lends itself most readily to the employment of the "by-play." The first of the kind in England was Massinger's Roman Actor (1626), which presents no fewer than three mimic interludes. In the first (Act II) a portion of a comedy called The Cure of Avarice is performed by Paris before Cæsar and Domitia, to cure Philargus of covetousness. The home thrusts are many, so many, indeed, that poor Philargus keeps interrupting the performance with protestation. The second (Act III) is a compressed tragedy, in which the superb acting of Paris causes Domitia, as interested spectator, to lose her self-control. The third (Act IV) reproduces the *coup de théâtre* which rendered so stirring the "by-play" in The Spanish Tragedy. Cæsar having discovered the guilty love between Paris and Domitia, compels the histrion to play a scene from a tragedy called The False Servant. The performance being in private and without spectators (!), Cæsar himself deposes Æsopus in the part of the injured lord. Lack of acquaintance with the play makes him shaky in his lines, but he knows that at a certain juncture he has to stab the false servant—and does so in reality with his own unblunted weapon.

By way of lending variety to the device, the "by-play" was sometimes given the form of an interpolated masque, as in The Revenger's Tragedy (1607) of Torneur, and The Lover's Melancholy of Ford. One notes in nearly all these early interludes the following of a convention established by Kyd in The Spanish Tragedy. The King, Duke or other head of the mimic audience was generally provided with a written argument of the play or masque to be performed; and capital is sometimes made out of the practice, where a sudden and dramatic deviation takes place from the inscribed plot of the piece. Antithetical effect was aimed at in the rapid turning of mirth and laughter into groans and tears. A good instance of this is afforded in the fifth act of Middleton's tragedy of Woman Beware Woman, which dates from about the year 1626. To further his deadly purpose a masque is devised by the scheming Guardiano, and the Duke and his retinue seat themselves on the balcony to view the performance. The wholesale slaughter that follows recalls the litter of corpses in the last act of Hamlet. Isabella and Livia are poisoned by the fumes of a censer, Guardiano breaks his neck in falling through a trap-door prepared for another, and Hippolito is mortally wounded by the envenomed arrow of the mock Cupid.

It will be readily understood that scenery had not long been introduced into the English theatre before the new conditions were warring with the old. Tradition fought its corner so well that, as we have already seen, the non-scenic method of staging the play-scene in Hamlet obtained till the middle of the eighteenth century. Still some progress toward illusion was made, for in many of the new pieces containing by-plays brought out during the Restoration more sensible methods of mounting were pursued. The great vogue of plays of this class at this particular period is accounted for by the fact that authors were so far desirous of making the most of the new scenic auxiliary that it grew quite the *ton* to intercalate playlets and masques, without rhyme or reason. Thus Davenant's Playhouse to Be Let, as seen at the Duke's Theatre in 1663, was merely a maladroit device for the exploitation of two primitive operas and a farce, the former of which had previously been performed as substantive pieces. Four years later there was presented at the Theatre Royal an elaborate scenic masque in the play of The Black Prince. This was performed at the back of the stage, what time the mimic audience obliged the real one by sitting on the sides so as not to obstruct the view. In 1672 Elkanah Settle favored patrons of the Duke's house with the sight of a deftly incorporated masque in his sensational nightmare called The Empress of Morocco. This was so arranged as to carry on the action proper, and it culminated in a *coup de théâtre* similar to that in Women Beware Women. The inconsistency was, however, that it had more the air of an extrinsic ballet than of a genuine "by-play." There was no mimic audience, as all the *dramatis personæ* were engaged in personating characters in The Mask of Hell.

Now that scenery had come to stay, it was not so much a question of a play within a play as of a theatre within a theatre. The first attempt to solve the new problem was made by Shadwell in a comedy called The True Widow, produced at Dorset Gardens in 1678. In this there was a curious sequence of scenes showing the arrival of the mock audience, the beginning of the mimic play, its interruption by some rowdies who are ejected, and finally some frolicking behind the scenes. One of the cleverest effects of this class was seen in Pigmy Revels, a pantomime produced at Drury Lane in January, 1773, in which consecutive scenes depicted the exterior and interior of old Drury itself. About the latest and most ingenious device of the sort was the music hall scene in Hearts Are Trumps, as produced at another Drury Lane in 1899. By a clever arrangement of masks and mirrors, a comparatively small body of supers were made to do duty satisfactorily in Cecil Rhodes' play for quite an imposing audience.

In France revolution lives in the blood of the people, but no change in the mental attitude of the Gaul gives more cause for surprise than the right-about-face from utter aversion to the play-scene in Hamlet to placid acceptance of the manifold absurdities of the elder Dumas' Kean, ou Genie et Desordre (1836). Viewed either as an epitome of the great tragedian's career, or as a reflex of English life and manners, the play was preposterous and fell easy prey to the satirical powers of Thackeray. The climax of absurdity was reached when Kean was shown on the stage maddened by the sight of his lady-love closeted in a box with the Prince of Wales, and so incapable of self-control as to openly insult the heir-apparent. Ridiculous, however, as was this farrago, it had considerable influence on the trend of the modern "by-play." Two versions of it have been seen, The Royal Box, written and produced in America by the late Charles Coghlan, and a much freer adaptation, the Edmund Kean of T. Edgar Pemberton, performed in the English provinces by the Compton Comedy company. The right and the wrong method of staging a by-play is strikingly illustrated by these two pieces. Charles Coghlan committed a grievous sin against the *optique du théâtre*, which Mr. Pemberton as skilfully avoided. In the fourth act of The Royal Box, Kean, while acting in Romeo and Juliet, is driven to desperation through seeing the Prince of Wales and the Countess Helen together in front. Mr. Coghlan erred against the canons of good taste in placing the two in one of the actual stage boxes of the theatre. A similar scene occurred in the Pemberton version, but here the proper course was followed in building up stage boxes on each side of the scene, thus avoiding an improper use of the auditorium.

Not all modern "by-plays," however, have been inspired by Kean. In 1878 Lawrence Barrett produced at the Park Theatre, New York, a drama from the Spanish of Joaquin Estabanes by W. D. Howells, called Yorick's Love, in the second act of which occurred a mimic tragedy having for scene the Globe Theatre of Shakespeare's day, and presenting in its climax a sombre surprise similar to that in the third interlude in Massinger's Roman Actor. It only remains to note that this particular phase of the play within play has been strikingly operatized in Leoncavallo's Pagliacci.

One may fittingly conclude this cursory review of the rise and progress of the "by-play" by alluding to a curious piece called The Player, written by Blanche Marsden and produced by Lawrence Hanley at the Star Theatre, New York, in August, 1893. Albeit that such a recent theatrical Triton as Gustavus Brooke was the protagonist, the usual course in connection with plays dealing with stage themes was followed and the story manufactured out of whole cloth. The prologue consisted of certain scenes from Hamlet, played to a stage audience, economically but unillusively represented by painted canvas.

W. J. LAWRENCE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

WIN, Rockland, Maine: Clyde Fitch is a college bred man.

SALLIE, Washington, D. C.: Apply direct to the *Tribune* office.

BLANCHE, N., Philadelphia, Pa.: Consult roster and dates ahead in THE MIRROR.

H. E. H., Indianapolis: The actor mentioned was never, according to MIRROR records, in the Anna Held company.

INTERESTED, New York: The first performance of Dr. Bill was at the Garden Theatre, New York. Sadie Martinot originated the leading female role.

J. R., Houston, Texas: The sketch of which you speak is now being done in vaudeville by Little Elsie. Apply to Dick and Fitzgerald, New York.

H. P. JOHN, Washington, D. C.: 1. Yes. Vivian's Papas will go on the road. 2. They have two companies, Eastern and Western. That explains how you got mixed.

HELEN, O., Columbus, Ohio: 1. We cannot tell you the whereabouts of those you name. 2. Keep track of THE MIRROR'S roster and engagement list.

K. P., Providence, R. I.: Parsifal, by Richard Wagner, is a sacred grand opera drama, the last great work of the eminent composer. Its representation will occupy some five hours.

H. R., Tampa, Fla.: 1. Nell Gwyn's birthplace is said to have been a coal yard in Drury Lane. 2. The date of her birth is given as Feb. 2, 1650. 3. Dr. Thomas Tenison, afterward Archbishop of Canterbury, preached the sermon at her funeral.

G. B. R., Waterbury, Conn.: The real name of Alan Dale, dramatic critic of the New York *Journal*, is Cohen. William Winter, of the *Tribune*, was born in Gloucester, Mass., July 15, 1836.

D. L. M., Louisville, Ky.: The addresses of the performers mentioned in your letter vary from week to week. You can locate them by consulting the "Vaudeville Dates" column in THE MIRROR.

G. F. L., Lawrence, Mass.: Charles Kean opened his last season as manager of the Princess Theatre, London, Oct. 2, 1858, with the seventy-third presentation of The Merchant of Venice.

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WHAT WOULD MRS. MATHINKAR SAY. By Dan Millikin.

WIDE AWAKE DIALOGUES. By Thomas S. Denison.

YE FEAST OF BELTANE. By Irene Gilbert Gazzam Hall.

THE USHER

Last week the New York newspapers published articles regarding the probable dissolution of the Theatrical Trust or Syndicate at the close of its present term of copartnership, two years hence. It was stated that in case the Trust is reorganized for another period of years at that time the firm of Nixon and Zimmerman will not be included.

While it is likely that there will be continued desertions among managers that book their attractions through the Trust, owing to the friction and dissatisfaction that necessarily result from the Trust's arbitrary method of treating its clients, it is not likely that the six managers who constitute the Trust itself will disrupt their "combine" so long as they find it profitable to put aside their personal rivalries and jealousies and preserve a united front in their noble work of taxing everybody else in the theatrical business whom they can cajole or coerce into doing business with them.

The Theatrical Trust or Syndicate is composed of three firms and they are the directors and arbiters of the whole business. Nixon and Zimmerman, whatever may be their personal preferences, are so heavily interested in joint enterprises with the other members of the copartnership that it is unlikely they could dissociate themselves from the rest if they wanted to. On the other hand, they have so strengthened and entrenched themselves in the cities where they are operating theatres that it would be difficult for the other members of the "combine" to get along without them.

It will be recalled that not long before the completion of the first five years of the Syndicate Hayman announced that it would be reorganized for another five years, but that Nixon and Zimmerman would not be in it. Nixon and Zimmerman thereupon secured several strategical points in the circuit, and when the reorganization came they were in it, and more or less on top.

Apropos of Mr. Bourchier's recent production in London of the version of Poe's "Doctor Tar and Professor Fether," a London newspaper, the *Pilot*, discusses the question whether deformity, physical or mental, is a proper subject for the stage.

Put thus broadly, the paper finds that the question cannot be answered with a plain affirmative or negative. Of the permissible representations of physical and mental disease on the stage the characters of Madame Raquin, Ophelia, Lear, Coupeau and others are cited. To present a physical freak, in any circumstances, would be an outrage, but if madness is represented and it is the outcome of events which have occurred in the course of the drama or which was an essential part of the story, then its exhibition may be justified. As a second justification the *Pilot* states that madness is permissible where it is the natural consequence of a man's follies or sins, and where its introduction may be warranted on didactic grounds. The matter is summed up in the following words:

The business of the stage is to hold the mirror up to nature. If the phrase be taken in its right sense, that is true. But it does not follow that *all* nature should be so reflected. Art selects. Surely every one will concede that there are mysteries of the hospital unfit for the public gaze. Amputation is a process through which a large number of patients pass every month, yet to represent it would be horrible. Shut out from the common eye in real life, it is equally shut out from the stage. Just so is a lunatic asylum concealed from the world, and its representation in the theatre is equally forbidden by a law that has but to be stated in order to be understood.

The paper marvels, in referring to certain plays that introduce the subject of insanity from a comic point of view, "how any one in an age of boasted education and progress can be found ignorant enough to laugh at the saddest of human ills." Yet he admits that there are possible differences of degree, and where the mental aberration goes no further than a mere fad or a peculiar eccentricity, it may be legitimately amusing.

The dramatic editor of one of the leading Philadelphia papers writes me as follows: "The twenty per cent. rule in Philadelphia, to which you make reference in The Usher, covers only advance notices. Critics have a free hand in reviews both as regards opinion and space. The good faith and honesty of critics in Philadelphia are as high, at least, as that of those in any other city. The rule of advance press matter is a reasonable one, and the percentage basis allows of even-handed justice and no favoritism from any source."

This explanation puts a different aspect upon the matter, and upon the managerial statement that was quoted in this department and which intimated that the length of the criticisms was to be regulated by the size of the advertisement of the theatres.

While the commercial treatment of preliminary reading matter is as legitimate as the apportionment of space to notices of various other forms of business announcements common in the newspapers throughout the country, at the same time if the reading public learns that the notices are gauged in the manner described, it is probable that their value will be restricted.

There is no doubt that the generosity of newspapers is frequently imposed upon in the matter of advance work, and that a good deal of the matter which they are asked to publish of managerial origin is of little interest to the reading public. It is for this reason that many of the papers, instead of following the space rule that now prevails in Philadelphia, accord attention to an attraction according to its relative importance, the amount of public curiosity concerning it, and the quality of the advance matter submitted by its press representative.

In an editorial describing and explaining the present condition of the American stage the Providence *Journal* has this to say on the subject of the Independents, their aims and the probable result of them: "Doubtless the independent managers, who have obtained for the coming season more actors and more theatres than ever before, will make mistakes. Doubtless they will now and then sacrifice art to money. They have to live like the rest. But we may be sure that their aims as a rule are high, that they wish to improve conditions that inevitably tend to the degradation of the stage, and that in threatening syndicate tyranny they are doing the public a real service, even if what they offer is no better from an artistic point of view than what is offered by their rivals. In truth the position taken by the syndicate "booking agency" is intolerable. It is certain to work harm in the end to the institution whose interests it is supposed to promote. Nor need a restoration of free competition lead to the old state of financial insecurity. Business methods have been pretty thoroughly learned by managers, and "fly-by-night" companies can never again be frequent. On the whole, then, it is fair to expect from the increasing power of the independent managers a slow but sure uplifting of the American drama to the place which an art so powerful and popular deserves."

A Newark newspaper gives a list of bookings at the Newark Theatre for the present season. "The prospect is not one to excite enthusiasm," it remarks, "but until a more elastic managerial policy permits the bringing of more than one attraction to this theatre each week, or until the Theatrical Syndicate finds it desirable to conduct a second theatre here as a first-class house, local theatrical conditions must remain as they are, and discriminating playgoers must satisfy some of their wants by patronizing New York playhouses. A city boasting 250,000 inhabitants and having many populous municipalities adjoining should not be placed in such a position of dependence for seeing what is best in dramatic production and acting. It is time that Newark should be regarded in theatrical circles as something more than a suburb of New York."

Newark is a city that for attractions of the first-class should be a three-night city. The important attractions that play Newark for a week rarely play to large receipts, but half a week would undoubtedly net them profitable returns.

Until Newark people are able to see a sequence of leading attractions, it is likely that they will continue to visit the playhouses of this city. In the economy of the Syndicate Newark is now one of the cities to which are relegated many of the second-rate attractions that are useful in filling time.

THEATRE MOVED TWENTY-TWO FEET.

The moving of the Grand Opera House, Omaha, Neb., recently, for a distance of twenty-two feet was one of the largest projects of its kind on record. Thirty men were occupied thirty hours in actually moving it, although it took four weeks to prepare for it and two additional weeks to put on the finishing touches. Nine hundred jack screws and six hundred steel rollers were required in the moving. The expenditure attendant upon the moving and the improvements which will be made is estimated by the manager, Henry Davis, to amount to $250,000.

ALONG THE KENNEBECK.

Along the Kennebeck, by Mark E. Swan, was played for the first time, on any stage, at Pierce's Opera House, Philipsburg, Pa., on Sept. 1, with Maurice Haswell, Ida Ward, Carl Vernon, A. A. Bushee, John P. Ward, Dave Dangerfield, Walter Hill, Josephine Swahn, Edwin Maynard, Alice Donaldson, Sara McDonald, and Fred. Winslow in the cast. The play moved slowly and heavily on account of lack of rehearsals. When a few changes are made in the cast and the rough edges worn off, it will be a pleasing New England comedy, it is reported.

ISLE OF SPICE PRODUCED.

The Isle of Spice had its premiere at the Lasalle Theatre, Chicago, on Sept. 12. The musical comedy is in three acts, and is reported to have made a hit. The music is by Ben M. Jerome and Paul Schindler, and the book is by Allen Lowe and George E. Stoddard. A packed house was present at the opening.

HER FATAL SIN PRODUCED.

Her Fatal Sin, a new melodrama, by Robert Leeland, had its initial performance on any stage at the Bijou Theatre, Fall River, Mass., on Sept. 3, being repeated on the 4th and 5th. It is said to have scored a success.

AUTOGRAPH REVENUE.

Lily Langtry sent a check for $110 to the Actors' Fund last Friday, this sum being the result of charging $1 each for her autographs. Mrs. Langtry adopted this rule some time ago and donates the receipts to charity.

GOSSIP OF THE TOWN.

George Alexandrovsky, chamberlain to the Czar of Russia, and Baron Serge A. Korff, Secretary-Commissioner for Russia at the St. Louis Exposition, occupied a box at the Casino recently.

John W. Jennings has returned from his Summer place in the Green Mountains.

A. G. MacEachron, after several seasons absence from the profession, has engaged to play the lead, Jack Rutledge, with The Stroke of Twelve company. His wife, Dagmar Tempest, has also been engaged to play the heavy, Marie Bergerre, a French governess.

G. K. Fortescue will appear as Dr. Taylor in the production of Winsome Winnie, headed by Paula Edwards. Mr. Fortescue originates this part, and then plays Bogie in The Infant Prodigy, Fay Templeton's play, by Clyde Fitch. Miss Templeton's continued success in The Runaways prevents her production going on at the original time.

Frank Benett, who is to be the manager of the New Astor Hotel, at Broadway and Forty-fourth Street, was at one time a member of the late Augustin Daly's company. He married May Bowers, daughter of the well-known actress.

George W. Gebow will star in The Daughter of the South next season.

Elizabeth Kennedy and her supporting company in As You Like It will open her season Sept. 28.

Hon. S. Uchida, the Japanese Consul-General in New York, with Mrs. Uchida and a party of friends, has accepted the invitation of David Belasco to occupy a box at the opening performance of Blanche Bates in the Belasco-Long Japanese play, The Darling of the Gods, at the Belasco Theatre, Wednesday evening.

Milton and Sargent Aborn, having purchased from Frank L. Perley the Alice Neilsen production of The Fortune Teller, have arranged with M. Witmark and Sons to produce the piece the latter part of October. The Aborns will engage a large and efficient company, and will make a very elaborate production.

David Tuch, correspondent of THE MIRROR at Owego, writes that he is finishing a play which he expects to put on next season. Mr. Tuch was for two years popular as the manager of the Wilson Opera House, Owego, he then being the youngest manager in New York or Pennsylvania, it is said. He is negotiating for a new theatre in his locality.

Otto Goldsmith, the aged husband of Jenny Lind, recently celebrated the seventy-fourth anniversary of his birth.

The Marquis of Anglesey has bought the provincial rights of The Marriage of Kitty, the play in which Marie Tempest is about to appear in this country, and is on tour with it, appearing at the head of his own company.

Paul Jerge, the playwright, is to build a theatre in Paris where only plays that have been turned away elsewhere will be given.

Oza Waldrop, of The Dairy Farm, was highly honored after the final performance of that rustic comedy at the San Francisco Alcazar. Shortly before midnight the members of the companies at the Alcazar and Central theatres gathered in Fraternal Hall in the Alcazar building and crowned the winsome actress queen of the feast. The long table was spread beneath the Stars and Stripes, which hung from the ceiling and chandeliers. Huckleberry blossoms and cut flowers were used in the decorations. Refreshments were served and there were speeches and songs by those present. Dancing was enjoyed. Miss Waldrop leaves the Alcazar, where she has been a tremendous favorite for three years, to tour the West with The Dairy Farm. She has never played in the East.

Walker Whiteside opened in his new comedy at the Post Theatre in Battle Creek, Mich., Sept. 2. The title of his play is, We Are King.

George Fawcett announces that he will offer a third annual prize for a play on the same terms as last year. At least $1,000 will be paid the winner if Mr. Fawcett decides to use it for the season, this as well as royalties. If he decides to use it but one week he will pay $250 for that week. The winning play will have a first-class production at Chase's Theatre, Baltimore. The contest closes March 1, 1904.

The three Scotch character bits in The Professor's Love Story, which Harry Beresford will use this season, will be played by Mollie Revel, John R. Cumpson, and Harry Mack.

Colonel Milliken has returned to the city, after a two months' vacation among the Alleghany Mountains.

Stanley Johns, who was last season leading juvenile man with the American stock company, Chicago, is now leading man with E. J. Carpenter's Western A Little Outcast company.

Henry Miller and Margaret Anglin are to appear at the Columbia Theatre, San Francisco, in The Aftermath, this being the title of the new version of Le Maitre des Forges. George Egerton (Mrs. Golden Bright) made the adaptation.

Marie Cahill began her second season in Nancy Brown last Thursday night at Bridgeport, Conn.

Blanche Ring first appeared last Thursday night at Rand's Opera House, Troy, in The Jersey Lily.

Amelia Stone, of The Runaways, returned to the cast last week after a brief period of illness.

Frederick S. Isham, who with his wife has been abroad for the past five months, arrived in New York last week. He says he will dramatize his book, "Under the Rose."

Hattie Williams, who will leave Vivian's Papas on Sept. 26 to go with The Girl from Kay's, will be succeeded in the leading female role in the former production by Elizabeth Tyree.

Gertrude Coghlan will appear in a new play this season, called The Last of the Boissacs, it is said.

Roy Feltus has resigned as general agent of Gentry Brothers' Shows No. 3, and has joined Whitaker and Nash's forces to represent their Not Guilty company.

Bronson Howard's Saratoga will open the season at Paterson, N. J., on Oct. 15.

Walter Hodges has returned from a week at Saratoga.

The especial engagement of Arthur Byron to originate one of the leading roles in Clyde Fitch's play, Her Own Way, in which Maxine Elliott will appear as a star at the Garrick Theatre next month, is restricted to the New York run.

George C. Sackett, former city editor of the Rockford, Ill., *Register-Gazette*, has signed with George Brennan to go ahead of Mary Shaw as press representative this season.

Two objectional enterprises were closed in Paterson, N. J., last Friday by the General Committee of the Business Men's Association. One of them, called Rosina, the Limit, left the city, but the other, called The Oriental Theatre, changed its bill to something acceptable, and was permitted to proceed.

Ada Rehan and Otis Skinner, who are to be co-stars in The Taming of the Shrew this season, sailed from Europe last week. They are expected to arrive in New York on Thursday.

Mary Shaw will open her second season in Ghosts at Waterbury, Conn., Sept. 21. After a tour of the principal Eastern cities, it is announced that she will be seen in New York in a new play now being written for her. Prominent in Miss Shaw's company, which is now in rehearsal, are William Elliott, Carl Swickard, William Thompson, and Virginia Kline.

Countess Nimon von Hassendopf, who will be a member of Anna Held's company appearing in Madame Napoleon this season, is the wife of a German army officer and came to this country for the express purpose of adopting a stage life, it is said.

PERSONAL.

CARLETON.—Henry Guy Carleton last week returned from launching That Imprudent Young Couple, in which May Sargent is starring. Mr. Carleton expresses great faith in Miss Sargent's future as an actress.

LOGAN.—Frederic K. Logan has been engaged as musical director for The Wizard of Oz. He began his work at the Montauk Theatre, Brooklyn, on Monday, Sept. 7.

CROSMAN.—Henrietta Crosman closed her engagement at the Manhattan Theatre last Saturday night in As You Like It. After a tour on the road she will return to New York and will appear in a new comedy.

WILTON.—Helen Wilton, who made her debut last Friday night in The Wizard of Oz, is related to many prominent theatrical people. She is the daughter of George Wilton and Kate Blanke (Wilton). Annie Blanke and Maggie Mitchell are her aunts, and John W. Albaugh is her uncle. For cousins she has William Collier, Lizzie Hudson Collier, John W. Albaugh, Jr., Annise Allen Collier, and James Collier.

HOWLAND.—Jobyna Howland has returned to New York from her farm in Canada. She will play Lady Poverish in Winsome Winnie, the English musical comedy that has been rewritten by Frederick Ranken.

DE NAVARRO.—Mary Anderson De Navarro, after due consideration of the matter, has declined the offer of Robert Grau, who was anxious to secure her for a series of readings in the United States. Mrs. De Navarro is now in Switzerland.

IRWIN.—Flo Irwin, who was to begin a starring tour on Sept. 21, in Sister Mary, was taken suddenly ill last Saturday night with what is reported to be locomotor ataxia. Although her physician holds out hope for her recovery, her plans for this season cannot, of course, be carried out, and her company has been disbanded.

CAMPBELL.—Mrs. Patrick Campbell, on her provincial English tour which began Sept. 7 at Scarborough, will present four plays, Aunt Jeannie, by E. F. Benson; Frailty, by Bert Thomas; Undine, by W. L. Courtney, and The Dream, by Lady Bancroft.

BISPHAM.—David Bispham will give readings of Byron's "Manfred," set to music by Schumann, this Winter. He will be assisted by an orchestra.

OLDCASTLE.—Elouina Oldcastle has been engaged to play the role of the Duchesse de Montaigne, supporting Gertrude Coghlan in Jocelyn.

STOCKVIS.—Samuel Stockvis, once a member of the staff of THE MIRROR, and for years on the staff of the New York *Daily News*, has been made dramatic editor of the Newark *Daily Advertiser*. Mr. Stockvis is an enterprising newspaper man, and his acquaintance with the profession should be valuable to him in his new field.

SANTJE.—Suzanne Santje became last week the leading woman of the Baldwin-Melville Stock company in New Orleans.

BARRY.—John D. Barry's recent novel of stage life, "A Daughter of Thespis," has been received with great favor in England and bids fair to become one of the most popular books of the year.

BECKS.—George Becks, who recently returned to New York from a tour of the world, has been notified that under the provisions of the will of Jean Davenport Lander, who was his friend, he will come into possession of her library, manuscripts and letters. The collection is unusually interesting and valuable.

VAUGHAN.—Theresa Vaughan, the noted comic opera singer and actress, is reported to be in a critical condition at the Worcester (Mass.) Insane Hospital, where she has been a patient for nearly two years. Her sisters and brothers, nearly all of whom are members of the profession, have been notified that her death may occur at any time.

ENGAGEMENTS.

Pearl Marney, by W. B. Lawrence, for Pride of Newspaper Row.

James Durkin, leads for Alcazar Stock company.

Hortense Clement, leads with Frankie Carpenter.

H. A. Mann, advance, for Neil Burgess County Fair company.

Sidney Grant and Louise Galloway, for The Fortune Hunters.

Ida Root Gordon, leads for At Valley Forge.

May Barton, with E. A. Sothern, in The Light that Lies in Woman's Eyes.

George D. Hart, juvenile leads for American Stock company.

Alice Riker, re-engaged for Castle Square Stock company, Boston.

Bertine Farnsworth, for The Sign of the Cross.

Spencer Kelly, for John W. Vogel's Big Minstrels.

Warren and Blanchard, Estelle Greene, John Wicks, Press Stevens, Harold Samuels, John M. Gardner, Charles O'Brien, Vaudeville acts in Vernon Stock company.

AT THE THEATRES

To be reviewed in THE MIRROR next week:

ULYSSES ..... Garden.
DRINK ..... Academy.
UNDER COVER ..... Murray Hill.
A JERSEY LILY ..... Victoria.
CAPTAIN DIEPPE ..... Herald Square.
THE MAN FROM BLANKLEY'S ..... Criterion.
WHOOP-DEE-DOO ..... Weber and Fields.
NO WEDDING BELLS FOR HER ..... Grand.
A GREAT TEMPTATION ..... Metropolis.

Savoy—Mrs. Deering's Divorce.

Comedy in three acts by Percy Fendall. Produced Sept. 7.

Captain Deering	Paul Arthur
Jimmy Foster	H. Marsh Allen
Lord Grampier	Stephen B. French
Mr. Cunliffe Gordon	Percy F. Ammon
Mr. Clive	John Doubleday
Monsieur Leo	Harold Mead
Butler	Phil G. Carlton
Parker	Harold B. Wolff
Lady Grampier	Katherine Stewart
Suzannah Verner	Ina Goldsmith
Mrs. Haydon	Lena Halliday
Mrs. Dicky Fowler	Helen Amory
Mrs. Cunliffe Gordon	Nellie Malcolm
Duchess of Lawshire	Emily James
Miss Curtis	Leila Repton
Miss Markham	Eunice Wilson
Mrs. Deering	Mrs. Langtry

Mrs. Langtry, with her company of English players, reappeared on the local stage and opened the season at the Savoy Theatre last Monday night, in a new comedy by Percy Fendall entitled Mrs. Deering's Divorce. The star was welcomed warmly by her New York admirers—who are many—and the play, though it did not by any means win a triumph, was received with favor by the large audience.

The theme of Mrs. Deering's Divorce is one that might be made not only very amusing but very appealing to the more serious emotions as well. To be frank, Mr. Fendall has treated his idea shabbily. He has built upon a very good foundation a very wobbly structure. The first act is excellent—but it tells the whole story. The second act is entertaining enough, but almost unnecessary. The third act is so altogether ornamental that it hangs like a bauble on a necklace none too strong. Another fault of the comedy is that in its minor incidents it is not true to life. The main story is plausible, but it is robbed of its naturalness by the falsity of its setting. In order to build up a situation the author makes his characters, who are presumably well bred people, do things that no well bred person would think of doing. He vibrates between comedy and farce, and the result is a play that is neither an amusing picture of real life nor a laugh provoking caricature.

The story of the play is, to a degree, the story of Divorcons, Anglicized. Mrs. Deering, having divorced her husband, decides to marry a youthful suitor, but finding that suitor unworthy, returns at the last to her former husband with new appreciation of his virtues. The first act takes place in the drawing-room of Mrs. Deering's house in London. She has been divorced a year, and during that period has been in mourning and has denied herself to society, despite the fact that she has had many admirers, including Jimmy Foster, the son of a very rich banker. To her amazement she receives a call from her ex-husband, Captain Deering, who announces that he is about to be married to Suzannah Verner, an intellectual heiress of rather plain appearance. Mrs. Deering receives this news with outward equanimity, though she betrays the fact that she still loves Captain Deering. Presently Miss Verner enters, having come to inquire of Mrs. Deering some particulars as to the captain's private character—as one might investigate the references of a servant. The scene is novel and amusing. Miss Verner is pedantic, firm and business-like; Mrs. Deering is emotional and pathetic yet with sufficient sense of humor to enjoy the situation. She therefore gives her ex-husband a good character—which he does not deserve—repulses him merrily when he attempts to thank her, and at the end of the act declares that she will marry her wealthy suitor, Jimmy Foster.

The second act takes place in the drawing-room of the town house of Lord Granpier—father of Miss Verner—upon the occasion of a bridge whist party. Captain Deering finds that his desire to marry the strong-minded heiress is rapidly ebbing, and she, having become convinced that Mrs. Deering still loves Captain Deering, releases her fiancé from the engagement. Now enters Mrs. Deering with Jimmy Foster and their engagement is announced. Captain Deering insinuates to the prospective groom that the prospective bride intends to marry him solely because of his money. To put her to the test Foster declares that he has suddenly lost his fortune. To his delight and to every one's astonishment, Mrs. Deering declares that she will marry him even in the face of poverty. But presently she discovers that the lost fortune story was a hoax, and her indignation toward the perpetrator is properly intense. After a lively quarrel—which one would hardly expect to witness in a London drawing-room—Mrs. Deering departs with her ex-husband to sup at a restaurant and "talk things over."

The last act occurs in the "trying on" room of a fashionable ladies' tailor in Bond Street. While Mrs. Deering is getting into some new toggery, Foster enters, and the half-dressed heroine is forced to take refuge behind a screen. Foster, vulgarly feeling that he has Mrs. Deering at his mercy, endeavors to get her consent to an immediate marriage. Naturally she is disgusted with him and refuses. Captain Deering now comes by chance upon the scene, and stirred to new love by the radiant vision of his wife in a ball gown, he begs her to remarry him, and she joyfully consents.

The mounting of the comedy was very handsome. The first and second settings were well nigh perfect in general plan and in the matters of detail. The costumes of the star and the women of the company were very beautiful. The stage management of Felix Edwardes deserves the highest praise.

Mrs. Langtry, as Mrs. Deering, displayed charmingly her best talents as an actress. She was ever the careless, whimsical, cultured, high-spirited woman of the world that the author had intended his heroine to be. Rarely has Mrs. Langtry had a role better suited to her personality and her art. However crude was the play the chief actress was never else than the embodiment of perfect breeding.

Paul Arthur played Captain Deering—a character that was not infrequently altogether untrue to life—in a pleasant, easy, humorous fashion that won the admiration of the audience. His naturalness in so unnatural a part was a considerable achievement.

H. Marsh Allen as Jimmy Foster erred in making his character a conventional juvenile lead instead of playing it in a light comedy vein. Stephen B. French—except for occasional exaggerations in low comedy business—was an excellent Lord Granpier. The other men in the cast were very acceptable.

Ina Goldsmith as Suzannah Verner gave a splendid impersonation of an opinionated, unlovely, strong-minded woman whose stern sense of duty made her at times a pathetic as well as a humorous figure. Miss Goldsmith made the character very human and real. Katherine Stewart also gave a capital portrayal of the somewhat similar character of Lady Granpier. The other women were all well gowned, graceful and natural in speech and manner.

St. Nicholas Garden—Otoyo.

Otoyo, the Japanese comic opera, was played at St. Nicholas Garden on Monday evening, Sept. 7, before a large and friendly audience. The Garden has been redecorated in the native colors and with symbols of Japan, presenting a [illegible] and pleasing appearance. The opera itself presented its success, the many tuneful songs [illegible] encores and the jokes being appreciated. James F. MacDonald as Ten Yen, J. K. Murray as Arthur Roberts, Harry Carter as Con Slick, Hattie Arnold as Sallie Scraggs, Nita Abbott as Pollie Roberts, George Welch as San Ke, James Murray as Matsuba, Florence Freeman as Yama, Mabel Clark as Toma, and Clara Lane as Otoyo were all cordially received. The company closed on Saturday night to reopen later on the road.

Wallack's—Peggy from Paris.

Musical comedy in a prologue and two acts. Book by George Ade. Music by William Loraine. Produced Sept. 10.

Captain Alonzo Plummer	George Richards
Hon. Jabez Flanders	Goodwal Dickerman
Walt Quackenbush	Dan Baker
Jim Peasley	E. H. O'Connor
Lutie Plummer	Guelma L. Baker
Mrs. Homer Ketcham	Esta Reed
Lem Harvey	Harry Benham
Tessie Higgins	Olivette Haynes
Cicero J. Grampis	Paul Nicholson
Montague Fish	George A. Beane
Alexander Nerveen	John P. Park
Reginald Hickey	Arthur Deagon
M. Hommard	Dan Baker
M. Folies-Bergere	E. H. O'Connor
Dickey Drexell	George F. Bennett
Peggy Plummer	Georgia Caine
Sophie Blatz	Josie Sadler
Mrs. Montague Fish	Alice Hageman
Lily Ann Lynch	Helen Hale
Mrs. Tuft-Hunter	Blanche Gilson

Peggy from Paris, the musical comedy by George Ade and William Loraine, that some months ago captured Chicago and later bedazzled Boston, came at length to New York last Thursday night and began a run at Wallack's Theatre. The interior of the playhouse had, during the Summer, been remodeled to an extent and redecorated in brighter colors than of old. It presented, when filled by the large first-night audience, a brilliant appearance—quite suitable, indeed, for the welcoming of a new piece that brought with it the best of credentials. Rarely has there assembled in New York a more kindly disposed audience. Throughout the evening advantage was taken of every opportunity for applause, and every musical number that was at all pleasing was demanded again and again.

Beyond a doubt, Peggy from Paris will find many admirers in town, and will be esteemed a welcome guest for many weeks to come. It possesses a deal of the sort of dash and spirit that appeals to the New Yorker after dinner. But as a work of art—even musical comedy art—it is below the standard set by the two English pieces of its class that have been produced on Broadway this season. The libretto is strangely uneven. The prologue comes very near to being the best work of the kind that has been done by an American author. It compares very favorably with Three Little Maids. The rest of the book belongs to the lower middle class Tenderloin school. So entirely different are the two divisions of the piece that at the entertainment's end one feels that one has seen two plays—the first a sweet and alluring thing, full of promise for the future of real musical comedy in America; the second a tawdry show that makes one almost lose hop of ever escaping from the hat-bobbing show girls, the low humor of the Rialto loafers, and the garish vulgarity of the sort of "art" practiced by the Rogers Brothers. The music throughout is very ordinary, and is not to be easily distinguished from the scores of a half-dozen pieces that have seen service on Broadway during the past few seasons. Mr. Ade's lyrics are awkwardly written and almost unsingable.

In the delicious prologue the auditor is introduced to the good people of Hickory Crick, Ill. The scene is the main parlor of the Commercial Hotel in that provincial town, and the occasion is an "old times party," which is being given by "The Richard Harding Davis Literary Society." The village maidens and their swains appear in the quaint costumes of a half century ago. Captain Alonzo Plummer, the great man of the town, is there; his daughter, Lutie, who has just finished her education at the Galesburg Academy, is there, in all the glory of the girl who has been away. And there are present also the rustic orator, the joker, the newsmonger, the station agent and the girl who helps in the kitchen. Well drawn types are they all, and humanly humorous. Lutie sings a high flown song that made her famous at Galesburg. Captain Plummer demands the old tunes, and a medly of them is sung in such delightful fashion that many in the audience smiled and wept and applauded all at the same time. Then Captain Plummer has a little speech about "chestnuts"—such as work, love, babies and everything that is really worth while in the world—and that speech put George Ade momentarily alongside of Charles H. Hoyt, when Mr. Hoyt chose to be serious. Comedy follows swiftly on this pathetic bit. A telegram has come to the station for Captain Plummer, announcing that his daughter, Peggy, who has been in Paris for six years, has arrived in Chicago, and is at the Paragon Theatre, where she is to appear under the stage name of Fleurette Caramelle. Before the Captain gets the dispatch the station agent has told its contents to his wife, she has told the village gossip, and at once the news is all over town. Everyone has advice for the Captain, and everyone wants to know what he is going to do in the matter. He, filled with curiosity, love for his daughter and anxiety over her safety, declares that he and Lutie will start instantly for Chicago. The prologue closes with a capital solo and chorus, "The Limited Train," in which excellent business—old enough to seem quite new—is employed. So ends the prologue, which is, in its way, a masterpiece.

The scene of the first act is the stage of the Paragon Theatre, Chicago, and as the curtain rises the stage hands are discovered setting the stage for the first rehearsal of Mademoiselle Caramelle with the company. The opening chorus, sung by the female choristers of the Paragon company, is a clever satire on the musical comedy methods of the day, by which the show girls become the principals and the real principals become merely the support of the show girls. Captain Plummer, now degenerated into the conventional "Rube" of the vaudeville stage, appears, with Lutie, in search of Peggy. After a weary waste of specialties, including an endless song and chorus with "effects," entitled "Emmaleen," Peggy and her German maid, Sophie Blatz, arrive. Peggy finds it necessary to maintain the deception that she is French, and, rather heartlessly, palms off Sophie on Captain Plummer as his long absent daughter. In this first act are introduced Cicero J. Grampis, who represents the Tenderloin idea of an actor-manager; Montague Fish, a banker, who has written a play; Alexander Nerveen, a "fresh" collegian who is in love with Peggy; Reginald Hickey, a Bowery tough with Chicago trimmings; Lily Ann Lynch, an amateur show girl; Hommard and Folies-Bergere, two burlesque stage Frenchmen, and Mrs. Montague Fish, an aspirant for stage honors. In his treatment of the last-named character Mr. Ade has descended to a brutality of humor not often displayed in the better theatres.

The scenes of the second act are the reception room of Peggy's apartments in the Auditorium Hotel, and a private casino on the grounds of Mrs. Tuft-Hunter's home in Chicago. The plot is almost lost by this time, and the action consists of a succession of vaudeville sketches and turns. Captain Plummer appears in the dress of a butler, and is compelled to do low comedy "stunts." The inevitable double sextette—in this instance a double octette—nods and winks in the conventional fashion. Sophie sings a very taking song called "Henny," but the effect is largely spoiled by the antics of the hat-bobbing show girls who stand in a row behind her. At the last, in some way or other, the story is brought to a happy ending.

The piece is mounted in the lavish fashion that audiences are supposed to demand, but the pictures presented are more garish than beautiful. In the performance the company evidenced a lack of good, stern stage menegament. This may be accounted for by the fact that the piece has been running for many months, and the members of the company have come to be careless. The effect of a little chorus of bell boys in the second act was utterly spoiled because no two of the girls went through the business in unison. A few sharp, businesslike rehearsals would improve the work of the company enormously.

The acting and singing of the principals was admirable as long as they had anything worth doing. In the latter scenes they sank, artistically, with the sinking of the play. George Richards as Captain Alonzo Plummer gave an impersonation, in the prologue, that was worthy of the very highest praise. It was a splendid piece of character drawing, as genuine in feeling and sentiment as it was humorous. He battled bravely, too, with the work he was obliged to do later. George A. Beane played Montague Fish in spirited, comical, conventional fashion. Arthur Deagon, as the "tough boy," Hickey, spoke the typical Ade slang glibly and acted with splendid sprightliness. Paul Nicholson looked the part of Cicero J. Grampis. John P. Park was a fair Alexander Nerveen. Dan Baker and E. H. O'Connor, as the two Frenchmen, acted in an amusing and pantomimically excellent style.

Georgia Caine, as Peggy, had comparatively little to do save pose. This she did gracefully. She looked pretty, and sang her few numbers in a pleasing voice and with animation. Guelma L. Baker, as Lutie, gave a charming touch of character to her impersonation—particularly in the prologue. She sang unusually well for a musical comedy soprano, and her dancing was excellent. Josie Sadler played Sophie Blatz in her familiar fashion—which is to say that her impersonation might scarcely have been improved upon. Alice Hageman gave an admirable burlesque of a stage-struck woman as Mrs. Montague Fish. Helen Hale was a joyous, magnetic Lily Ann Lynch, and Olivette Haynes was a comical Tessie Higgins. The smaller roles were satisfactorily played.

Knickerbocker—Rogers Brothers in London.

Farce-Comedy with Music. Book by John J. McNally; music by Max Hoffman and Melville Ellis; lyrics by George V. Hobart and Edward Gardner. Produced Sept. 7.

Ferdinand Falls	Gus Rogers
August Furst	Max Rogers
Harold Harvey	Joseph Coyne
Will Conn	Lee Harrison
Marie Patricia	Lillian Coleman
Rosie Lotte	Carrie Reynolds
Lord Harry Hartford	M. Melville Ellis
Charley Cottright	George Austin Moore
Barney Barnegat	William J. Cale
Evelyn Birmingham	Neva Aymar
Peggy Prue	Sue Stuart
Dorothy Dorchester	Frances Tyson
Claire Harte	Minerva Courtney
Mabel Strong	Julia Eastman
Mrs. Finch	May B. Wood
Tom Helper	James Cherry
Mike Dugan	Harry Brown
Dick Decker	William Torpey
Welter Waite	J. S. Thompson
Captain	Ole Norman

When the first book of recitations was published in this country, ever so many years ago, there was a selection in it called "The Quaker and the Highwayman." It told of a good Quaker who was held up by a robber, and deprived of a bag of gold that he was carrying to another town for his master. The robber was armed, and the Quaker begged him to shoot a few holes in his coat and hat, so that it would appear that he had put up a good fight. The robber was accommodating, and soon emptied his revolver, whereupon the Quaker clinched with him, took back his gold, and gave the robber a sound beating. This rare old story, changed to suit the surroundings, is the foundation of the principal comedy scene in the Rogers Brothers in London, announced as "John J. McNally's latest," which was produced last week at the Knickerbocker Theatre. This is the sixth annual effort by Mr. McNally to supply the Rogers Brothers with a vehicle in which to show their talent for clog-dancing and their ability to chew the English language into pulp. Mr. McNally's sense of humor must be on the wane, when he has to hark back so far for ideas with which to amuse up-to-date New Yorkers. The majority of the jokes are simply old "wheezes" slightly remodeled. For instance, the old reliable gag, which runs: "I'd sooner have them say 'there he goes' than 'here he lies,'" is made to read like this: "I'd sooner have them say 'there he goes' than have them come up and say 'doesn't he look natural?'" Every few moments the good old timers that have been worn threadbare in vaudeville bob up in a slightly changed form, and those in the audience who are familiar with stage humor sit back and yearn for a dash of originality now and then, but yearn in vain. Another example of the author's resourcefulness is shown in the dramatization of one of Lew Dockstader's most cherished jests, which is part of the dry goods store scene in the third act. Mr. Dockstader tells of having been hired by John Wanamaker as "chief firee," and explains that his duties consist in taking the blame for every mistake made in the store and being "fired" by Mr. Wanamaker a hundred times a day. The working out of the gag as part of this piece takes up several minutes, but no credit is given Mr. Dockstader on the programme.

Vulgarity, as is usual in these productions, has a prominent place. When a double meaning is intended, nothing is left to the imagination, and to the discredit of the audience, the jests that went over the border line that separates humor from decency were gobbled up as young lettuce is absorbed by a hungry goat. In a parody on "Hiawatha," sung by the stars, the idea of the stout girl who goes in bathing in a suit that is too small for her, with the inevitable rip that forces her to seek "higher water," was thrown over the footlights as though it were the newest thing on Broadway.

Between the appearances of the Rogers Brothers there was the usual display of women in loud, glaring, flaring costumes. They went through a series of drills, marches and dances to the accompaniment of noise by the orchestra. The one redeeming feature of the performance was a sing called "By the Sycamo' Tree," written by Hobart and Hoffman, and sung by Lillian Coleman and George Austin Moore. It was soft and soothing and pretty, and was sung in a subdued light, with vari-colored calcium effects that were well handled. It was the only song in the piece that won a genuine encore. It was played over and over again between the acts, so that the audience might carry home at least one tune from the bundle of trash that was supposed to be music.

The scene of the third act, which is laid in the rotunda of a big New York dry goods store, was a palpable advertisement for the store in question, and some business arrangement must have been entered into between the management of the store and that of the company, as, for fear there might be some in the audience that would not recognize the scene, the name of the store was printed in the programme in large type, with the catch-phrase that has been used by the dry goods firm ever since the store was opened. It was the finest proof of the fact that the age of commercialism in the theatre is here that has so far been given.

The scene of the first act is the deck of a steamer of a certain line. The name of the steamer and the line to which it belongs are also given prominently, and if the managers do not collect the usual advertising rates for the service they are certainly not consistent. The second act occurs in Trafalgar Square, London. The plot concerns a large diamond, which is passed around among the people in the cast, and is constantly in danger of being stolen by a wild Irishman.

The only member of the cast who showed talent above the dead level of mediocrity, was Joseph Coyne, who gave a delightful character study of a "silly ass." Mr. Coyne is artistic, even with his feet, and he stood out with startling distinctness from a very dull background. Lee Harrison was as aggressive as he always is, and had a chance to sing a song called "In Gay New York." William J. Cale, as an Irishman, used a brogue that is as far from the real thing as Hong Kong is from Dublin. The women in the cast had but little opportunity. Lillian Coleman sang her share of "The Sycamo' Tree" very nicely, and Carrie Reynolds had a few chances to show that she is a very clever girl, from whom much may be expected when she gets a part that will allow her more scope. The others were mixed up in the jumble that permitted the stars to shine as brightly as possible at the expense of the less conspicuous members of the cast.

The strangers in town, who are very numerous at this time of the year, were fleeced right and left by the largest, noisiest, most loaferish gang of ticket-speculating thugs that ever infested the doorway of a New York theatre. Men and women coming in carriages or on foot were jostled, elbowed and importuned in an insulting manner by this crowd of leeches, who grew more and more desperate as curtain-time arived, making frantic efforts to get rid of their stock at regular prices or less, before it was too late, although early in the evening they demanded double the price marked upon the tickets, which bore the legend: "If sold in the street, this ticket will be refused at the door."

Manhattan—As You Like It.

At the Manhattan Theatre last Monday Henrietta Crosman began a week's engagement in As You Like It, presenting the comedy with the same handsome mounting, and being supported by many of the same players that appeared in her revival of the play in this city a year and a half ago. The audiences through the entire week were large, and the genuine appreciation evidenced by the onlookers indicates that Miss Crosman's Rosalind has won high and enduring favor with New York playgoers.

The main difference between the presentation last week and that of February, 1902, lay in the acting of Miss Crosman herself. She has very greatly improved her impersonation—which, as it stood before, was admirable—and has made it a really notable achievement. She has overcome the metallic quality that characterized to a degree her early essays in the part, and her Rosalind now is a sweet and gracious woman, of tender feeling and poetic soul, yet ever buoyant, playful and brimming over with winning coquetry. Though some slight errors in emphasis remain, Miss Crosman seems to have given much careful study to the lines, and her reading now is so far superior to that of the majority of actresses who essay the role that these small defects are scarcely to be noticed. Her Rosalind is, in fact, the best that the American stage at present affords.

Miss Crosman's supporting company is in every way equal to that of the earlier revival. Frederick Lewis, the Orlando, played the opening scenes with exceptional sincerity, naturalness and artistic finish. Throughout the performance he was best in his serious moods. His comedy was rather heavy and forced. Barton Hill as the Banished Duke and John Malone as Jacques again presented impersonations that have come to be esteemed as the best of the time. Mr. Malone's splendid elocution is ever a delight. William Herbert's Adam, also well known, was again received with the appreciation that it thoroughly deserves. Charles Bowser was rather a ponderous Touchstone, lacking the whimsical humor and the agility that the part demands. Addison Pitt was a capital Oliver, Becton Radford played Duke Frederick in admirable fashion, and Robert Home Bibbons was a graceful Le Beau.

Maude Winter, as Celia, was graceful in manner and sincere in speech. Bessie Baldwin's Audrey was pleasing, though conventional. Frances Whitehouse was, in all respects, a capable Phœbe. The other roles were in good hands. The incidental vocal music was exceedingly good, and the harp solos by Madame Emily Grey added a delightful touch to a number of the woodland scenes.

Fifty-eighth Street—Child Slaves of New York.

Melodrama in four acts by Charles E. Blaney and Howard Hall. Produced Sept. 7.

Homer Sherwood	Will H. Vedder
Butts	Georgie Mack
John Foster	William V. Claire
Mr. Van Doren	Arthur Sinson
Abraham Levy	Frank Opperman
Giovani Gaspetti	Harry Hammill
Charles Potter	Preston Kendell
Hezkim	Robert A. Wessells
Luigi Gaspetti	J. Denton Vane
Policeman	Walter Dealency
Gimbo	Harry Jacobs
Rodger Dolan	Gustave Kroll
Jim Hearne	William Morgan
Alex Thorpe	Samuel Gaffany
Jim Williams	Fred Slater
Junie Hart	Ida Howell
Helen Potter	Lillian Mae Crawford
Rose Van Doren	Fanny Argyle
Biddie O'More	Maggie Meredith
Little Ruby	Baby Beaudry
Anna Thornton	Bella Myers
Josie Fenton	Gussie La Rue
Ada Farner	Josephine Beaudry
Trixie Morton	Helen McDonald

The Child Slaves of New York, a new melodrama by Charles E. Blaney and Howard Hall, was produced Monday, Sept. 7, at Proctor's Fifty-eighth Street Theatre to a large and enthusiastic house and continued for a week to good busi-

CURRENT AMUSEMENTS

Week ending September 19.

ACADEMY OF MUSIC—Charles Warner in Drink—1st week—1 to 8 times.
AMERICAN—Wedded and Parted.
BELASCO—Announced to open Wednesday, Sept. 16, with The Darling of the Gods.
BIJOU—William Collier in Personal—3d week—13 to 20 times.
BROADWAY—A Princess of Kensington—3d week—18 to 24 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Runaways—19th week—133 to 139 times.
CIRCLE—Vaudeville.
CRITERION—Announced to open Sept. 16 with Charles Hawtrey in The Man from Blankley's.
CRYSTAL GARDENS—Burlesque and Vaudeville.
DALY'S—Three Little Maids—3d week—15 to 21 times.
DEWEY—Bohemian Burlesquers.
EDEN MUSEE—Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—Andrew Mack in Arrah-Na-Pogue—2d week—10 to 17 times.
GARDEN—Announced to open Sept. 14 with Ulysses.
GARRICK—Vivian's Papas—5th week—39 to 46 times.
GRAND OPERA HOUSE—No Wedding Bells for Her.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Announced to open Sept. 15 with John Drew in Captain Dieppe.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Rogers Brothers in London—2d week—8 to 14 times.
LION PALACE—Vaudeville.
LONDON—The High Rollers.
MADISON SQUARE—My Wife's Husbands—4th week—32 to 39 times.
MADISON SQUARE GARDEN—Announced to open Sept. 16 with Cummins' Indian Congress.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—The Wizard of Oz—35th week—273 to 280 times.
MANHATTAN—Mrs. Fiske in Mary of Magdala—1st week—1 to 7 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—A Great Temptation.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Harry Bryant's Burlesquers.
MINER'S EIGHTH AVENUE—Merry Maidens Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Edward Harrigan in Under Cover—1st week—1 to 7 times.
NEW GRAND—Hebrew Drama.
NEW STAR—The Fatal Wedding.
NEW YORK—Closed.
OLYMPIC—Imperial Burlesquers.
PARADISE ROOF-GARDEN—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—The Earl of Pawtucket—26th week—475 plus 200 to 216 times.
PROCTOR'S FIFTH AVENUE—She Stoops to Conquer.
PROCTOR'S FIFTY-EIGHTH STREET—Why Women Sin.
PROCTOR'S 125th STREET—Christopher, Jr.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
ST. NICHOLAS GARDEN—Japanese Opera, Otoyo—2d week—9 to 16 times.
SAVOY—Mrs. Langtry in Mrs. Deering's Divorce—2d week—8 to 14 times.
TERRACE GARDEN—Summer Opera.
THALIA—Closed.
THIRD AVENUE—Kidnapped in New York.
WALLACK'S—Peggy from Paris—2d week—5 to 12 times.
WEBER AND FIELDS'—Announced to open Thursday, Sept. 17, with Whoop-Dee-Doo.
WEST END—Zaza.
WINDSOR—CLOSED.
VICTORIA—Blanche Ring in The Jersey Lily—1 to 8 times.

ness. The play deals with New York life and holds unusual interest because of that fact. The scenes are of every day life and the story, although rather sensational and overdrawn, is interesting and holds attention. In fact there is action from the beginning to the end. The climaxes are startling, and one especially wherein is shown the raid on an East River dive and a rescue by the harbor police, is very exciting. All through the play there is a sort of Sherlock Holmes mystery that catches and entertains. There are daring deeds, rescues from awful deaths, etc., galore. The minds of the authors must have been in an awful state when they evolved some of the scenes. The story is thoroughly illogical and very much overdrawn, but at the same time it is interesting to those who like sensational melodramas. It fairly howls.

The scenery is in keeping with the story and is startling as a whole. The story concerns the efforts of John Foster, an unscrupulous broker, to secure a deed to a valuable Klondike gold mine owned by one Charles Potter, and in a prologue this Foster assaults Potter in the Klondike, secures the deed and leaves his victim for dead. A lone Eskimo has been the sole witness to the assault. Potter does not die, but returns, accompanied by the Eskimo, to New York to discover the whereabouts of Foster and the deed. The deed, it seems, is void unless signed by the wife of Potter, and to secure this signature the little daughter of the woman is kidnapped and placed in charge of a gang of thieves, who educate young children to become sneak thieves and pickpockets. Homer Sherwood, a boy detective, is put on the trail. Potter appears, complications follow, there are all sorts of adventures and, finally, Foster and his accomplices are all brought to justice through the daring efforts of the boy detective, the hero of the piece. Potter and his wife and child are reunited, and all goes well.

The best work was done by Ida Howell as Junie Hart, a "lady" reporter, although Will H. Vedder as Homer Sherwood, the boy detective, was good in his role. Georgie Mack, who was with Joseph Hart in Foxy Grandpa last season, plays the part of Butts, the office boy, and was a close second to Mr. Vedder in sharing the honors. Others who did good work in their line were William V. Claire as John Foster, Arthur Sinson as Mr. Van Doren, Robert A. Wessells as the Eskimo, Frank Opperman as Abraham Levy, J. Denton Vane as Luigi Gaspetti, Maggie Meridith, Fannie Argyle, and Preston Kendall. This week's attraction is Why Women Sin.

New Star—A Fight for Millions.

Melodrama in four acts by Malcolm Douglas. Produced Sept. 7.

Tom Manley	Eugene W. Purriss
Hudson Rivers	Frank Auburne
Richard Dudley	Henry T. Powell
Willie Neverwork	John J. Dempsey
Solomon Moses	Nicholas S. Conway
John Leveredge	John A. Cunningham
Harold Hobbs	Nicholas S. Conway
Robert McKenzie	Frank Auburne
William Jarvis	John A. Cunningham
Edward Thompson	Robert Jamesson
George Brown	George D. Hodges
Thomas Smith	Bert McEwan
Pearl Rivers	Lyda Powell
Mrs. Hudson Rivers	Zouzetta McGraw
Helen Dudley	Edith A. Pond
Little Madge	Martha McGraw
May Brady	Amy Butler
Bettie	

A Fight for Millions, a melodrama, by Malcolm Douglas, in four acts and nine scenes, was presented at the New Star Theatre last week under the personal supervision of the author. A submarine boat and a wireless telephone figure in its scenes, these being utilized by Tom Manley to baffle and finally defeat the schemes of Richard Dudley, who is his rival and a hard-working villain. Manley and Dudley are contestants for the hand of Pearl Rivers, the only daughter of Hudson Rivers, president of the Great Central Railroad. Dudley is not liked by the girl, although he is the favored protege of her father, who trusts him, and who has made a will, leaving him the bulk of his fortune in case the daughter does not marry him. The security of Dudley's prosperity is suddenly threatened. A woman appears, who claims to be his wife, and demands that he acknowledge her. In order to avert the ruin that he sees awaiting him he plans to kill his benefactor. After two attempts he succeeds and manages to fasten the crime on his rival. The latter spends some time in prison as a result, but finally escapes, and evading pursuit by means of his submarine boat, makes his way, in company with his sweetheart, to a secluded spot where he puts the finishing touches to his great contrivance, a wireless telephone, which is finished just in time to transmit from an eastbound ocean liner the dying confession of Dudley's accomplice, Moses, who has been seized with a mortal disease while trying to escape from justice. Dudley receives the penalty for his crime, and the inventor and the murdered man's daughter are finally united.

Act I. presents the country seat of Hudson Rivers, where the villain holds full sway. In Act IV. is shown the pawnshop of his accomplice Moses, where the plot to dynamite the train on which their victim makes his daily trip was planned. Scene 3 of this act shows the Park avenue tunnel, where, although the intended dynamiting is prevented by the courage of Manley, yet the assassins accomplish the murder and escape. In Act. III. Sing Sing Prison, where Manley is doing time, appears. The escape makes a very effective sequel. The last act discloses the secret laboratory of Manley, where his masterpiece is equipped just in time to bring to a satisfactory finish the Fight for Millions.

Tom Manley was well impersonated by Eugene W. Purriss. Frank Auburne doubled satisfactorily as Hudson Rivers and Warden McKenzie; the Richard Dudley of Henry T. Powell was energetic and well elaborated. J. J. Dempsey as Willie Neverwork, the tramp, made a big hit in his specialties. Nicholas S. Conway was amusing in his dual role of Solomon Moses and Harold Hobbs. Lyda Powell as Pearl Rivers acquitted herself with much credit. A very tiny performer, Martha McGraw, gave an interesting impersonation as Little Madge, speaking her lines with a childish prattle that won much sympathy. Amy Butler attempted two roles—Bettie, a maid of all work, and Mag Brady, a slum belle. She was best as Bettie.

This week, The Fatal Wedding.

Fourteenth Street—Arrah-Na-Pogue.

Comedy Drama in Four Acts by Dion Boucicault. Produced Sept. 7.

Shaun	Andrew Mack
Colonel O'Grady	Thomas McGrane
Beamish McCoul	John S. Robertson
Major Coffin	Daniel Gilfether
Michael Feeny	Luke Martin
The Sergeant	Thomas E. Jackson
Oiny Farrell	John Birch
Andy Regan	John Napier
Moran	Edward Axen
Patsey	Frank M. Kendrick
Tim Cogan	O. Mann
Lanagan	G. L. Baker
Pat Ryan	Thomas Paulton
Tim Conolly	S. Anderson
Paddy Finch	N. Mackey
Con Reilly	Joseph French
Murtagh Delaney	V. Hathaway
Barney Nolan	M. Reddy
Arrah Meelish	Edith Barker
Fanny Power	Anne Leonard
Katty Walsh	Maggie Fielding
Norah Kavanaugh	Lizzie Sanger
Fhle O'Brien	Emma Scully
Molly Ryan	Anna Wilson
Eileen O'Donnell	Beatrice Havin
Kathleen Boyle	Alice Stuart
Ducie Tiernan	Anna Turner
Bridget Maguire	Minnie Napier
Anne Shaughnessy	Jean Channy

Andrew Mack, supported by a good company, opened his season at the Fourteenth Street Theatre last Monday afternoon, and was received by an audience that was cordial, if not effusive. The play was Dion Boucicault's famous Irish drama, Arrah-Na-Pogue, and that it has lost none of its flavor was shown by the interest with which it was witnessed by the audience and the applause which greeted Mr. Mack and his clever leading woman, Edith Barker, in the title-role, at several of the strong scenes. The play was given with all necessary attention to detail, and was made all the more interesting from the fact that it marked the beginning of Mr. Mack's farewell season as a star in Irish drama. Next year he is to appear in a comic opera, Lady Molly. No doubt Mr. Mack will make a success of this play this season, as he has surrounded himself with a good company. Edith Barker is especially sweet and captivating in her love making, and just emotional enough in scenes which call for that sort of work. Mr. Mack himself acted with all his wonted originality, and his singing is just as enjoyable as ever, although he still has his old trick of singing over the head of the heroine. Luke Martin as the Michael Feeny did especially good work. Thomas McGrane as Colonel O'Grady, Daniel Gilfether as Major Coffin, John S. Robertson as Beamish McCoul, and Anne Leonard as Fanny Power played their parts in fine style and are deserving of praise.

Third Avenue—A Great Game.

Melodrama in four acts by William Bonelli. Produced Sept. 7.

Jack Meredith	William I. Flagg
Dick Harper	J. Louis Ungerer
Clarence Vernon	George B. Rosener
Levi	Arthur Klein
Red Ike	Charles E. Macloy
Mr. Hastings	Walter Lawrence
Oscar	Edward Raymond
Sam Collins	Charles E. Adams
Mike	George Johnson
Pete	Henry Wetmore
Ossaf	Frank Wilson
Chin Tee	William Wilson
Yum Yum	Florence Ungerer
Edith Hastings	Adelaide W. French
Marion	Alice Victor
Nadja	
Daisy	Mattie Butler

Max Zoellner and Harry Yokes presented their new melodrama from the pen of William Bonelli, entitled A Great Game, for the first time in this city at the Third Avenue Theatre on Monday afternoon, Sept. 7, before a large audience. The play is full of sensational climaxes that appealed strongly to the gallery boys, and at the same time it has dramatic worth to appeal to those below stairs. The story deals with a wealthy old man, his daughter, her lover, a "smooth" villain, a "dude" friend of the lover, and the usual accessory characters needed to round out the story. The old man, a Mr. Hastings, owns a mine which the villain, Dick Harper, endeavors to gain possession of by foul means. In the first act the father is stabbed by Harper, who, slipping the knife he had used into the pocket of the hero, Jack Meredith, accuses the latter of the deed. Meredith, however, escapes, and the following acts, laid in Arizona, Algiers, and China, deal with the unraveling of the plot and the final triumph of Meredith over Harper. In the last scene a very exciting engagement between a crowd of Chinese "Boxers" and the Americans with a company of United States troops coming to the rescue brought down the house. The play was put on well, and was, on the whole, capably acted. William I. Flagg was a good Jack Meredith. J. Louis Ungerer was fair as Dick Harper. George B. Rosener as Clarence Vernon, the "dude," made a decided hit, as did Edward Raymond as Oscar, a colored footman. Arthur Klein gave an excellent character sketch as Levi, a Hebrew "pal" of Harper. Charles Macloy was exceptionally good as Red Ike, another of Harper's "pals," in the last act, giving a fine bit of work. Among the women Adelaide W. French as Edith Hastings, Alice Victor as Harper's wife, and Mattie Butler as Daisy, a Bowery girl, had the more important female roles.

West End—Busy Izzy.

George Sydney presented Busy Izzy, which, according to the programme, was written by Jingo, to a succession of large and appreciative audiences at the West End Theatre last week. The rattling fun and catchy music of the piece kept the spectators in a state of continuous hilarity, and Mr. Sydney's individual hit was pronounced. There are few comedians who can excel him in the delineation of the Hebrew, and his methods have the merit of originality. Edward Clark came next to the star in the estimation of the audience, and his comedy went with a rush. Fred Wyckoff, Matt C. Woodward, Charles Lo Mier, Carrie Webber, Mrs. Harry Bloodgood., Maud Campbell, Edward Gilmore, Will J. Hagan, Dan H. Mellen and others helped the fun along. Eugenie Blair in Zaza is the current attraction. Note of the performance will be made in THE MIRROR next week.

Metropolis—Jim Bludso.

Jim Bludso was played to crowded houses at the Metropolis last week, with an extra matinee on Monday, Labor Day. The attraction contains some of last year's cast—namely, Charles E. Sturges, Charles C. McCullough, and Harry Le Van, as Parson John, Banty Tim, and Gabe, or Little Breeches, respectively. A. S. Lipman, playing the character part of Jim Bludso, was excellent, as were Margaret Conklin, Lorraine Dreux, Harry B. Norman, James J. McCowan, as Kate Taggart, Gabrielle, Jim's wife, Judge Phinn, and Tom Taggart, respectively. Among the others worthy of mention are Celia Rosewood, Sara Baron, James Cavanaugh, and Hugh Cameron. This week, Great Temptation, a new melodrama, is the bill.

At Other Playhouses.

MANHATTAN.—Mrs. Fiske and her company began a brief engagement here last night (Monday) in Mary of Magdala. Several changes have been made in the company. Hobart Bosworth appears as Flavius, Charles Kent as Judas, and Emily Stevens as Miriam. Note of the performance will be made in THE MIRROR next week.

THIRD AVENUE.—Barney Gilmore opened a week's engagement at the Third Avenue Theatre yesterday afternoon in his successful play, Kidnapped in New York. A crowded house greeted the star and his company, which includes Sherman Wade, A. J. Edwards, Moris Weston, Roland Wallace, Major Laird, Frank Wilson, Thomas West, Regina Donnelley, Mina Shirley, Grace Eules, Lillian Shirley, and Baby Marion. Next week The Great White Diamond.

WILLIAM WINTER THE AUTHOR.

The identity of the adapter of Mary of Magdala, long a matter of curiosity and speculation in dramatic and literary circles, was disclosed last evening (Monday), when the programme of the Manhattan Theatre for the opening of Mrs. Fiske's engagement there announced that the German prose of Paul Heyse had been made into English verse by William Winter, the distinguished critic, poet and essayist. The announcement came as a surprise, for although in the conjectures as to who the adapter might be many prominent men of letters have been mentioned, Mr. Winter's name has not been suggested. The fact of his authorship was known to not more than half a dozen persons besides Mr. and Mrs. Fiske, and this despite the oft-repeated assertion that a secret of dramatic or literary authorship cannot be kept. It was not until arrangements were made for the publication of Mrs. Fiske's successful play in book form that Mr. Fiske persuaded Mr. Winter to permit the use of his name on the title-page. The praise that the lofty and scholarly verse of Mary of Magdala received as an anonymous work has been the best possible testimony to the play's right to rank among the masterpieces of English literature. In fact, it is a fit supplement to Mr. Winter's prose and poetic works, which are admired wherever English is known. The book, "Mary of Magdala," published yesterday, will no doubt be eagerly sought after by students of literature and the drama.

MISS PETTICOATS.

Kathryn Osterman appeared last Friday night at the Hyperion Theatre, New Haven, in George T. Richardson's dramatization of Dwight Tilton's novel, "Miss Petticoats." The play and star are said to have pleased.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Owing to the growth and importance of the Alliance throughout the country the National Council has issued the following appeal for funds wherewith to extend its work and strengthen the organization. The appeal sent from the headquarters last week to all members and chaplains of the Alliance was as follows:

"At the fourth annual convention of the Alliance, held in New York City on May 28, Bishop Potter (president of the Alliance) proposed that a committee be appointed to consider the question of raising a salary for an organizing secretary, who should devote his time to extending the work of the organization. The committee having reported favorably, the National Council now issues this appeal to the members of the Alliance for the fund. The Council is pleased to state that the services of the Rev. Walter E. Bentley can be secured for the work of organizing secretary, and they believe that in his hands this work will result in large benefit to the Alliance in increased membership and an extension of its influence. As an arrangement should be made for at least three years, we hope that you will subscribe a yearly offering for that period. We inclose a blank slip, which we ask you to fill out and return to the National Treasurer, John A. Holden, Manhattan Theatre Building. We take pleasure in adding that Bishop Potter has agreed to subscribe $200 a year to this fund, and if each member will subscribe one dollar or more the necessary money will be raised.

"By order of the National Council.

"GEO. D. MACINTYRE, Chairman."

Others, not connected with the Alliance, but who believe in its aims and objects, and who would care to subscribe to this fund, their contribution, sent to John A. Holden, will be most welcome.

Annie Thornton (Mrs. Claude Hagen) presided as hostess at the regular tea held last Thursday afternoon at the Headquarters. There was a large attendance, among those present being Mrs. W. G. Jones, Rosa Rand, Georgine Brandon, Mrs. Harry Leighton, Rev. Chas. A. Burleigh Hart, "Aunt Louisa" Eldridge, Ethel Barrington Owen, Mrs. Lizzie Hadfield, Grace Addison, Edyth Totten, Mrs. W. A. Ryerson, Rev. J. F. Clay Moran, Emerson Campbell, Camille Porter, Mrs. M. W. McWatters, Mrs. Hudson Liston, Mrs. E. Fullerton, Maud B. Sinclair, Minerva Florence and Georgine Haynes. May Louise Woelber will have charge of the tea on Thursday afternoon. Tea will be served from 3 to 5 P.M.

The regular meeting of the Board of Directors of the New York Chapter was held Sept. 2. Rosa Rand, first vice-president, occupied the chair, and the Rev. F. J. Clay Moran opened the meeting with prayer. The Membership Committee reported the following applications for membership: William Lloyd, May Kintzing, Laura Forrest, William B. Marks, Florence Hennessy, Mrs. M. S. Fitzgerald, Max Fromholz, Lillian Lancaster, Walter A. Ross, Jeannie Winston, and Rev. Charles A. B. Hart. They were unanimously elected. The Law Committee reported progress. It was moved and carried that the Rev. F. J. Clay Moran be authorized to arrange a conference on the Sunday question, to which members of the Law Committee and others would be invited. The reports of the secretary and the treasurer were read and adopted. Rosa Rand reported for the Reception Committee. The Rev. Dr. Joseph M. Rushton was unanimously elected the treasurer of the New York Chapter. The Committee on the Garden Party reported progress, and appropriations being made for the month the meeting adjourned.

The regular meeting of the National Council was held at the headquarters Sept. 4. In the absence of the chairman, George D. Macintyre, the Rev. F. J. Clay Moran presided. The Chaplains' Committee presented the following applications for chaplaincies and they were unanimously elected: *Chaplains*—The Revs. C. M. Burck., Manhattan, Kan.; C. K. P. Cogswell, Oldtown, Me.; W. D. Williams, Iowa City, Ia.; T. G. C. McCalla, Bellefontaine, O.; Joseph J. Bowker, Billings, Mont.; Francis M. Banfil, South Bend, Ind.; W. T. Cafers, Vicksburg, Miss.; Charles Marton (Presbyterian), Paris, Texas; Thomas P. Byrnes (Unitarian), Kalamazoo, Mich.; P. L. Donaghay, Du Bois, Pa.; Warren F. Day, D.D. (Congregational), Los Angeles, Cal.; William Horace Day (Congregational), Los Angeles, Cal.; Aquilla Webb, Ph.D. (Presbyterian), Los Angeles, Cal.; Lawrence B. Ridgeley, Los Angeles, Cal.; D. W. J. Murphy (Roman Catholic), Los Angeles, Cal.; Canon Richardson, St. John, N. B.

The reports of the secretary and treasurer were read and adopted. Upon nomination of the general secretary, Mrs. G. H. Gilbert and Mrs. W. G. Jones were elected honorary vice-presidents representing the stage, and the Right Rev. Cameron Mann, Bishop of North Dakota, and the Right Rev. Frederick W. Keator, Bishop of Olympia, to represent the Church. After reports had been received from various committees the Council adjourned. By kind permission of Mrs. Joseph L. Spofford a dramatic and musical entertainment will be held at Elmwood, Hunts Point, N. Y., on Thursday, Sept. 24, from 3 to 6 P.M. A special train will leave 129th street on the New York, New Haven & Hartford Railroad at 2.45 P.M., returning at 6.15 P.M. Tickets may be had at the Headquarters on the payment of $1, which includes transportation and the entertainment, etc. Proceeds, beyond expenses will be devoted to the work of the Chapter.

WILLIAM COLLIER.

William Collier, a portrait of whom appears on the first page of THE MIRROR, is winning success at the Bijou Theatre in his new comedy, Personal. It is a typical Collier play, and as long as Collier is Collier the world stands ready to laugh. In the new play Mr. Collier assumes the role of a newspaper reporter, and in this connection it is interesting to note that the actor made his first dollar in a newspaper office. Though he came of a theatrical family, his father, Edmund Collier, endeavored to keep him off the stage. He tried, therefore, a half-dozen occupations, and retired with more or less grace from them all.

There is a tradition that his retirement from the newspaper world was not voluntary. It has been stated, indeed, that in real life he was much the same sort of a reporter that he is in the play, and in consequence an irate city editor brought his journalistic career to an abrupt close. At any rate, the elder Collier decided that it was useless trying to keep his son away from the stage, and he apprenticed him to the late Augustin Daly. At Daly's Theatre for seven years young Collier acted as call boy, copied parts and occasionally played small roles.

After his long and valuable training at Daly's Mr. Collier joined David Henderson's company, and played in Bluebeard, Junior. Then he appeared in the original production of The City Directory, and continued in that comedy for two seasons, gradually working up from a small part to the principal role. Next Mr. Collier wrote Hoss and Hoss, and starred in it for two years. After that he starred in A Back Number for a short time, and then he starred successively and successfully—in Little Christopher and Miss Philadelphia. He played the Theosophic P[illegible] in My Friend from India, and following this engagement he made his well remembered success in The Man from Mexico.

Mr. Collier's later plays have been Mr. Smooth, On the Quiet and The Diplomat, and last season he added considerably to his experience and laurels as a member of Weber and Fields' company. By his many and excellent performances he has won a secure place in the esteem of playgoers, and is now among the most popular comedians before the American public.

THE LIGHT OF OTHER DAYS.

Robert B. Mantell's new play, The Light of Other Days, was favorably received by a large house on its initial presentation on any stage at the York Opera House, York, Pa., on Sept. 3.

FRANK B. CONVERSE DEAD.

Frank B. Converse, [illegible] musician, composer and writer upon musical [illegible], and who was widely known as "the father of the banjo," died at his home in [illegible], Sept. 5, at the age of sixty-six years.

For quite a quarter of [illegible] Converse had lived in retirement [illegible] was brought before the public [illegible] period only in connection with [illegible] tions. But in the early days [illegible] he was personally very prominent [illegible] and in England, and the name, [illegible] was one for managers to conjure [illegible] great service to the world of music [illegible] verting the crude banjo or jula [illegible] negroes, into a poetical musical instrument. As a performer on that instrument he stood in his time, at the head. He was recognized as the originator, to all practical purposes, of the only distinctively American instrument, and for many years he was acknowledged its greatest master. Nearly all of the noted banjoists of the past went to him for instruction, and to him is due the credit not only of inventing the banjo as it is to-day, but of bringing it into wide popularity.

Mr. Converse was born at Westfield, Mass., on June 17, 1837. He came of a musical family, and was early instructed in the rudiments of the art. His brother, Charles C. Converse, who survives him, has contributed largely to American sacred music, having composed many hymns, anthems and other religious pieces. Artemus Ward, the humorist, was related to the family. In his boyhood Mr. Converse moved with his parents from Westfield to Elmira, and there he received his early schooling. By nature he was a wanderer, and when not more than sixteen he left home to seek his fortune as a musician. He made almost immediate success, and, after appearing in almost every city and town in the United States, with various companies he went to England with Pony Moore, and appeared in London with the Christy Minstrels.

After retiring from the stage Mr. Converse devoted himself, as has been said, to teaching, composing and writing. He also studied law, but never sought admission to the bar. Mr. Converse is survived by his wife, Mrs. Harriet Maxwell Converse, the author, lecturer and authority on Indian lore. She is a chief of the United Tribes of the Six Nations of New York State, and is the only white woman ever so honored by the Indians.

The funeral services over the remains of Mr. Converse were held last Friday in the rooms of the Stephen Merritt Undertaking Company. After the regular service of the Episcopal Church had been read by the assistant rector of St. Chrysostom's, a company of Mohawk Indians performed the poetic and picturesque burial rites of their tribe. It was probably the only occasion upon which the ceremony was ever performed in this State over the body of a white man.

The body of Mr. Converse was taken, immediately after the services, to Elmira, and was buried there on Saturday.

THE WEBER AND FIELDS' AUCTION.

Peter F. Dailey, Louis Mann, Edgar Smith, and John T. Kelly, auctioneers of seats for Weber and Fields' opening performance of Whoop-De-Doo, succeeded in securing $8,000 as the result of the sale, which was held last Thursday night. Vesta Tilley and Clara Lipman each bought a box.

GOSSIP.

George T. Meech is with Sky Farm, and not with The Virginian, as announced.

Henry V. Esmond, the author of Julia Marlowe's play, Fools of Nature, arrived in New York last Saturday on the *Campania*, and will superintend the production of the play.

Cynthia Brooke arrived in New York last Saturday from Australia, where she has been for two years. She will create one of the principal roles in Fools of Nature.

Francis Wilson and his company begin rehearsals of his revival of Erminie at the Casino Theatre this week.

Viola Allen will open her season in Twelfth Night at Trenton, N. J., Nov. 11. She will be supported by Percival Stevens and Zeffie Tilbury.

Anita Carroll MacTavish Elder, a prominent society woman of Baltimore, has signed for a ten weeks' tour through the South with the George Fawcett Stock company. She is a new recruit to the stage, and will make her first appearance in a small part in Othello in Baltimore Sept. 21. Mrs. Elder is a daughter of the late Mr. and Mrs. Francis Osbourne MacTavish and a direct descendant of John Carroll, one of the signers of the Declaration of Independence. Her family is one of the best known and oldest in the South.

Edna Aug and her supporting company began rehearsals of The Four-Leaf Clover, the new musical comedy in which she is to star this season, at the Bijou Theatre, Monday.

Cuyler Hastings is doing excellent work in Australia, especially in Sherlock Holmes, and is greeted warmly by press and public.

Henry Cyril Paget, Marquis of Anglesey, who is now playing in The Marriage of Kitty in the British provinces, hopes to come to New York and appear here in some play. He is a millionaire and the richest titled actor on the stage.

Whitelaw Sanders, of St. Louis, denies that he is to appear in a musical comedy in New York or elsewhere. He says he is in no way connected with the profession.

Leroy J. French has leased the comedy-drama, Mugg's Landing, and will send out three companies.

An Aristocrat, in which William Bonelli and Rose Stahl are to star this season, commenced rehearsals yesterday.

Mr. and Mrs. Mark Murphy have secured a Hal Reid play for their coming starring tour, entitled The Arrival of the Rafferty's.

Mel Hudson, of Hudson and Judah, of Kansas City, Mo., has been in the city the past week. Rumor has it that he is looking around for a first-class popular price theatre in one of the big cities, preferably New York or Chicago.

Fred C. Whitney signed a contract with Arthur Forrest last week to star him in Harriett Ford and Mrs. De Mille's new play, Rembrandt, based on incidents in the life of that great Dutch painter.

The Masque of the White Rose, which Julia Neilson and Fred Terry are to produce in London during December, has been acquired by Elizabeth Kennedy and will have its initial New York production Easter week, 1904. The play is by James Macarthur, who wrote The Bonnie Brier Bush, and Max Pemberton, the author of The Little Huguenot and The Woman of Kronstadt.

Tottie Richmond has been engaged to play Simplicity Johnson in Lever's Lane. This is her first appearance. She is fourteen years old, the daughter of Hattie L. Richmond, and is a graduate of Phillips Brooks School, of Boston.

Madame Cottrelli has signed with Anna Held in Madame Napoleon and will play one of her old comic opera parts.

Albert Parr has canceled his English engagement and will support Francis Wilson this season in Erminie and Little Corporal.

Clara Coleman has returned from Scotland.

George H. and James R. Adams have rehearsed their new company in The Sporting Craze at the Carleton Opera House, Bay Shore, L. I., where they open their season on Sept. 12. Harry Fitzgerald will open his A Nightmare company at the same house Sept. 21.

Cleveland's New Theatre, Cleveland, will [illegible] on Oct. 31 with a resident stock company [illegible] ganized by W. S. Cleveland, the [illegible] and manager of the new [illegible] Colonel T. Allston Brown engaged [illegible] among whom are Nance O'Neil and Mrs. [illegible] for a season of eight [illegible] Holland, Thomas Keogh, [illegible] Modena, Charles Dilden [illegible] C. Temple, Ida Glenn, [illegible] Mattie Earle, and Louis Leon [illegible] ding bill will be Macbeth.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Bailey and Madison head the programme, which includes Smiri and Kessner, Haidaburs Trio, Mary Madden, Kumins Trio, The Sharplies, The De Muths, Mooney and Holbein, Mr. and Mrs. Larry Shaw, Renzetta and Belair, Mr. and Mrs. S. Irving Boydell, Professor Donar, and the Vitagraph. Matthews and Harris are an added attraction.

Keith's Union Square.

Nirvana and the Amoros-Werner Troupe remain over for a second week. Others are George Wilson, Monroe, Mack and Lawrence, Blocksom and Burns, Edwin Baker and company in A Japanese Courtship, the Tobins, Purcell and Brooks, Cooper and Bailey, Si Stebbins, Doherty's poodles, Senoeal, the Harts, and the biograph.

Proctor's Fifth Avenue.

Florence Reed rejoins the stock company this week and appears as Kate in She Stoops to Conquer. Others in the cast are Alice Gale, Loretta Henly, Lorna Elliott, Gerald Griffin, Frank E. Cramp, Hudson Liston, George Friend, G. E. Bryant and Albert Roberts. The olio includes Reno and Smith, Crolius and St. Alva, the Rapiers, Gilday and Fox, Le Roy and Walby, Rano's terriers and the kalatechnoscope.

Proctor's 125th Street.

Christopher, Jr., is this week's offering by the stock company, with a cast including Paul McAllister, Charles M. Seay, Sol Aiken, Duncan Harris, Frank Andrews, Giles Shine, H. D. Hawley, Albert Veazie, Cecylle Mayer, Margaret Kirker and Julia Aiken. The olio embraces Edith Helena, who is a special feature, Ford Sisters, Jose Marty, and the kalatechnoscope.

Proctor's Twenty-third Street.

French Brothers, bicyclists, and Isabelle Urquhart and company, in Even Stephen, are the headliners of a bill, including Charles Leonard Fletcher, Swan and Bambard, Axtell and Sylvain, Gilroy, Haynes and Montgomery, Trask and Gladden, Werden and Gladdish, Curran and Ryan, Black Sisters, Carroll and Ellston, Bissett and Wilson, and the kalatechnoscope.

Hurtig and Seamon's.

The entertainers are Dolan and Lenharr, Klein, Ott Brothers and Nickerson, Four Rianos, Jack Theo Trio, Harris and Walters, Joe Flynn, Bertie Fowler, Estelle Wordette and company and the vitagraph.

Circle.

Troja heads the bill in Van Tassell Sutphen's monologue play, Cherry Blossoms. The list includes Will M. Cressy and Blanche Dayne, Max Waldron, Stuart Barnes, Press Eldridge, A. O. Duncan, Harry Stanley and Doris Wilson and the vitagraph.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Bert Howard and Leona Bland had everything their own way last week. Their entrances were the signals for outbursts of applause that showed how welcome they were, and their sketch, A Strange Boy, kept the audience howling with glee from start to finish. Mr. Howard's piano tricks improve with every performance. Mr. and Mrs. Mark Murphy repeated their great success in their latest sketch, Why Doogan Swore Off. It gives abundant opportunity for the display of Mr. Murphy's peculiar talent as an Irish comedian, and he was ably assisted by his charming wife. Owen Kildare, who is known as the "Bowery Kipling," and whose work as a writer is well known, made his debut as an actor in a sketch of his own construction, called A Raid on Policy. The scene is laid in the office of a female sharper, who is running a "get rich quick" scheme, with a policy shop on the side. A typical Bowery lad enters, carrying a message. He converses with the "lady sport," using nothing but the choicest slang, fresh from the tip of the author's pen. The chat leads up to a discussion of the Bowery and its people, and the Bowery boy discovers that the woman he is talking to is the former "gal" of his pal, who has just come back from prison and is lying at the point of death. The Bowery youth works on the feelings of the woman until she finally agrees to go and see her former lover and soothe his last hours. There is hardly any action in the piece, but the lines are natural and unforced, and the finish is touching without being maudlin. Mr. Kildare spoke his lines well and played his part very cleverly. His partner seemed a trifle nervous, but she did fairly well. Orville and Frank received as much applause as any act on the bill. Their acrobatic work is unlike anything at present in vaudeville, and they work with a snap and vim that is very refreshing. The audience seemed to be especially taken with the tricks of the boy, and he was compelled to bow again and again. Hill and Whittaker's banjo duets made a hit, and it is needless to say that Miss Whittaker's rendition of coon songs brought down the house as usual. In her "Hallelujah" song she is inimitable. Reno and Smith, in their acrobatic and barrel-jumping act, carried off their share of the honors. They go through a series of difficult and dangerous feats with marvelous skill and ease, and their efforts met with the appreciation they deserved. Provost and Provost scored, as usual, in their Fun in a Turkish Bath sketch. Clifford and Hall did a very neat singing and musical act that met with much approval. Le Roy and Walby, two neatly-costumed girls, sang and danced. Others were Miles and Nitram, Collins and Reynolds, the Juggling Burkes, and the vitagraph.

KEITH'S UNION SQUARE.—Nirvana made her American debut here last week, presenting a living picture act that differs somewhat from any seen here in the past. The setting used is similar to the outfit usually employed in living pictures, consisting of a large frame on a raised platform lighted from inside. There were eight pictures shown, some of which were copies of famous paintings, and in all of them a horse and rider are the principal figures. Nirvana has a very handsome white horse that has been carefully trained to hold as rigid a position as his mistress, and most of the pictures were very effective. Two of the pictures were episodes in the life of Napoleon. These and the final picture, showing Queen Theresa (after Munkacsy), were the best of the series. Mr. and Mrs. Gardner Crane made their vaudeville debut in a very cleverly-written sketch, called Am I Your Wife. The scene is laid in the house of a bachelor, who has gone to Europe, leaving the house in charge of his twin brother, who has just been married, but has concealed the fact from his twin. The married man is a model, while the bachelor is something of a rake. The married man makes an excuse to go away for a few hours, and the bachelor returns unexpectedly. The wife naturally mistakes him for her husband, and a number of complications follow each other, until the tangle is happily straightened out. The piece was well played by Mr. and Mrs. Crane, who are very welcome additions to the army of vaudevillains. After the play had gotten under way, the humor of it appealed strongly to the audience and the laughter was almost continuous. The author's name was not given on the programme. Another novel feature was the first appearance in this country of the Werner-Amoros Troupe, consisting of two men and two women, who presented a pantomime called An Artist's Studio. It reminded one of the best efforts of Paul Martinetti, and consisted of a series of side-splitting surprises, interspersed with some very clever juggling and acrobatic tricks. The work of the troupe met with splendid appreciation, and they may be set down as one of the biggest hits sent over from Europe in a long time. One of the men is a very clever juggler, and he manipulated nine balls with a dexterity that was amazing. The others are all good pantomimists, and their tricks are all new and funny. The climax, in which the studio is wrecked, made a screaming finish. The Albano Troupe of four women and one man were seen in a musical act. They used harps, mandolins, banjos, concertinas and sleigh-bells with good effect, and finished with a selection played on hand bells, concealed in large bouquets. Ed. Gray, who calls himself the Tall Tale Teller, told a number of excellent stories, using correct dialects and good facial expression. He is especially good in his imitation of a tough boy, and his concluding recitation, introducing a varied assortment of characters, was very well done. His turn was received with laughter and applause. Mark Sullivan, with his stories and imitations, also scored a hit. Sager Midgely and Gertie Carlisle were seen in the original Midgely skit, and it went as well as it did when it was first seen many years ago. Clara Killane, who has a sweet soprano voice, sang some songs very pleasingly. She would do well to pay more attention to her enunciation, which at times is very indistinct. She has a pleasing manner, looks well and dresses in excellent taste. Others in the bill were Holdin's Manikins (third week), Three Richards, Nice Twins, Frank H. White and Lew Simmonds, and Couture and Gillett. The biograph showed a series of pictures called "Fairyland," by permission of Gaston Melies, which proved very interesting.

PROCTOR'S 125TH STREET.—The stock company gave a good production of Delmonico's at Six, with Jessie Mae Hall in the role created by Marie Jansen. Miss Hall made a captivating little Trixie, and her work met with the greatest possible appreciation. On Thursday evening, owing to the illness of Will S. Rising, his part was taken by John Westley at a moment's notice. Mr. Westley had to read his lines, but he proved a clever fakir, and managed to make a decided hit, in spite of his handicap. Sol Aiken was very amusing as the doctor, and Charles M. Seay did good work as the Count. Duncan Harris as Montague, H. D. Hawley as Benson, Mathilde Deshon as Mrs. Clark, Cecylle Mayer as Jessie Clark, and Lorna Elliott as Estelle were all excellent in their respective roles. The olio was unusually interesting. It was headed by Yorke and Adams, who were an extra attraction, and their specialty went with roars of laughter. No less successful was Loney Haskell, with a budget of new and old stories and imitations. Sabine and Mullaney and the kalatechnoscope also appeared.

PROCTOR'S FIFTH AVENUE.—A Southern Romance was the vehicle used last week for the exploiting of the talents of the members of the stock company, and it found great favor with the patrons, hundreds of whom are as regular as clockwork in their attendance. Robert Cummings has already become a great favorite here, and his work is watched with much interest. Kathryn Purcell appeared as Lydia Ransone, and proved pleasing. Gerald Griffin had a congenial role, and handled it with his usual cleverness. Hudson Liston is also gaining favor with this section of the Proctor company on account of his good work. Loretta Healey, in the ingenue role of Emily Wyckoff, and Albert Roberts in the opposite role, scored a hit with their comedy work. Alice Gale, George Edwin Bryant, and Victor Brown worked with vim. The olio included Fuller and Rose, a clever duo, in Slick Dick; Ford Sisters, Ross and Bernard, Marion Garson, Harry B. Lester, the Chameroys, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—Delmore and Lee in their smart acrobatic act and Gillett's musical dogs were the principal features, and both acts were well received. Nora Bayes won applause with her songs. A company of colored entertainers, headed by Bob Slater and Arthur Perrin, presented a skit called The Bogus Prince, in which there was much singing and dancing and some comedy. Estelle Wordette and company entertained with their diverting comedy sketch, When the Cat's Away, which is one of the best things Miss Wordette has ever done. It met with decided favor. H. V. Fitzgerald's new act proved a winner. Others were Gliday and Fox, Sabine and Mullaney, Caroline Richings, Price and Steele, Barry and Connors, Jose Marty, and the kalatechnoscope.

CIRCLE.—The Mortons reappeared here last week as a quartette, Mrs. Morton having recovered from her indisposition. The happy family was given a rousing welcome, and their bright specialty made a tremendous hit. Little Clara Louise carried off the honors, as usual. She has replaced "Hiawatha" with a song called "Daisy Donohue," which was well received. The Four Nightons were a special feature, and their remarkable exhibition of skill and strength brought down the house. Wilfred Clarke, assisted by Theo Carew, Clement Hopkins, and Lucille Spinney, repeated his success of last season in the sketch, In the Biograph, which is bright, breezy and snappy. Sydney Grant's imitations both new and old, met with pronounced favor. He has added several new stories, which are made to apply to himself and his friends, and he told them in an easy, natural way that was very pleasing. Mr. Grant is not in the "stick-in-the mud" class, and he is to be congratulated for his industry in providing new material. Fields and Ward had a hard place on the bill, but kept the audience amused. Rauschle, the impersonator, with his wigs and costumes, gave good portraits of many famous men. Edward Dogle, the comedy juggler, in his unique specialty made a very pleasing impression, and his tricks won him deserved applause. Greene and Werner's act, Rubes in the Jungle; Paul Lemar's ragtime bag-punching and the vitagraph views rounded out the bill.

HURTIG AND SEAMON'S.—McIntyre and Heath in The Georgia Minstrels headed last week's bill and as usual carried off the honors. Louis Simon and Grace Gardner were capital in their clever work, their sketch, as it now stands, being a laugh from start to finish. Cole and Johnson, the universal favorites, met with a most cordial reception and offered a few new songs. Charles Leonard Fletcher was a pronounced hit in his entertaining stories and imitations. Josephine Sabel scored heavily in her songs. Ford and Dot West were on early but got more than the usual number of laughs, and Jules Keller, the famous hand-balancer, was again seen in his unique act. Profile's dogs proved a novelty and were exceptionally well received.

PARADISE GARDENS.—The final week of the season was more than usually successful, as the weather was just right for roof-gardening. Herbert Lloyd was seen in his very diverting comedy juggling specialty, and was one of the best turns in a bill that embraced Eleanor Falk, the Five Juggling Johnsons, Three Dumonds, El Zobedie, Agnes Mahr, Brothers French, Jane Maynon's cockatoos, Parros Brothers, Satsuma, J. Warren Keane, and Foster and his dog.

The Burlesque Houses.

IRWIN.—The Rentz-Santley company, under the direction of Abe Leavitt, made its first appearance in New York this season, and gave a pleasing entertainment to a succession of crowded houses. The opening burlesque is Hotel Matrimony, in which the entire company appeared to advantage. The specialties were given by Louis Fialkowski, McCabe, Sabine and Vera, Three Connolly Sisters, Gruet and Gruet, Raymond and Vack, and Yamamoto Brothers. The afterpiece was called The Sultan of Zuzu, and the comedians and chorus had plenty of opportunity to display their talents. This week, Bohemian Burlesquers.

MINER'S BOWERY.—Harry Morris' A Night on Broadway played to overflowing audiences, and gave entire satisfaction. Mr. Morris was as funny as ever, and was well supported. This week, Harry Bryant's Burlesquers.

MINER'S EIGHTH AVENUE.—Harry W. Williams, Jr.'s Imperial Burlesquers tickled the fancy of the West Siders last week and did good business. The burlesques were His Sporty Wife and Off to the Front. This week, The Merry Maidens.

LONDON.—Sam Devere's company drew big Labor Day audiences, and did well the rest of the week. Rice Brothers and the Troubadour Four are prominent in the company. This week, The High Rollers.

OLYMPIC.—The Vanity Fair Burlesquers drew crowds of Harlemites last week. This week, Imperial Burlesquers.

HARLEM ORPHEUM OPENED.

The Orpheum Music Hall, which is located on 125th Street, near Lexington Avenue, almost opposite Proctor's, was opened on Saturday evening, Sept. 5, under the management of Dr. Leo Sommer and George Samuels. During the Summer the entire house has been rebuilt, and it is evident that the managers have spent a great deal of money in providing the Harlemites with a new and pretty amusement resort. In rebuilding the house the seating capacity has been increased to 1,800, and there are sixteen large boxes. There are two floors in the new hall, an orchestra and balcony, the gallery being dispensed with. The seats are comfortable, and everything has been done to add to the comfort of the patrons.

The decorations, which are in light gray and red, are very pretty, and there are a number of allegorical figures. The lighting of the house has been given more than ordinary attention, the lights being so arranged that there is no glare to interfere with the enjoyment of the performance. The stage is large and modern, and is quipped with all the new appliances that help to make a performance effective. The management deserves great credit for the good taste displayed, and if the people of Harlem appreciate the work that has been done for them, Messrs. Sommer and Samuels will have no cause to regret the time and attention they have given their new venture.

The opening bill was to have included Madame Morelli and her trained jaguars, but her engagement was canceled, and Frank Bush, the inimitable story-teller, proved a popular substitute. Rita Redmond, assisted by eight girls, in a scenic production, was a special feature, and the act made a good impression. Others in the bill were Fyne and Dandy, acrobatic comedians; May Hallett, vocalist; Rad; Furman, German comedienne; Rado and Bertman, eccentrics; Halo, comedy juggler; the Sharpleys, musical comedy act; Shean and Russell, comedy duo. The orchestra is under the direction of John P. Hansen.

BUSY CRESSY.

Will M. Cressy and Blanche Dayne opened their season at Portland, Maine, on Sept. 7, presenting Mr. Cressy's latest playlet, The New Depot. That they have built up an enviable reputation is proved by the fact that year after year the vaudeville managers book them solidly for a year in advance, and the fact that they do tis on a new, unproduced play, shows the faith the managers have in their work. In addition to his work as an actor, Mr. Cressy is the author of many of the successful sketches produced by others for the past four years. This season will see nine more added to the list, among them being Mike Haggerty's Daughter, by Ryan and Richfield; The Cattle Queen, by Francesca Redding and company; The Pirate, by Matthews and Harris; A Rise in Rye, by Georgia Gardner and Joseph Maddern; Sporting Life, by Harry La Rose and company; Going to the Dogs, by James and Sadie Leonard, and A Little Country Maid, by Laura Bennett. It might be thought that this would be enough to occupy one man's time; but, in addition to writing, producing and playing sketches, Mr. Cressy is interested in the firm of Hodges and Cressy, job printers, of Troy, N. Y., and is also a member of the firm of Cressy and Company, wholesale dealers in flour and grain, at Concord, N. H. He conducts a Summer theatre at Lake Sunapee, N. H.; is president of the borough there, member of the Executive Committee of the Lake Sunapee Ragatta Association, and carries on a large farm. That he also finds time for a little sporting life is shown by a collection of cups, medals and blue ribbons won by his boats and animals. This season has added three to the list: A silver cup, second prize in steam launch races; silver cup, first prize for illumination of house and grounds, and blue ribbon, at the Concord, N. H., State Fair, for his dainty Arabian ponies, "Jack" and "Jill." Taken all in all, Mr. Cressy may be said to be a fairly busy man.

NEW THEATRE IN STOCKTON.

A new vaudeville theatre will be built in Stockton, Cal., by the Novelty Theatrical Company, of San Francisco, on ground owned by S. H. Hodgkins. The interior will be modeled after the Novelty in San Francisco. The attractions will be from the Novelty Circuit, which has twenty-two houses at present. The resident manager will be Alex Kaiser, who, however, will retain his interest in a jewelry business which he at present conducts.

FLETCHER'S HIT.

Charles Leonard Fletcher received an ovation at Hurtig and Seamon's last week. This was his first New York appearance since his return from England, and the enthusiasm his work created was thoroughly deserved, for he has improved wonderfully. He is at Proctor's Twenty-third Street Theatre this week, and has booked a long tour in the West after playing the Keith circuit in October. * * *

HOUDINI'S CHAT FROM RUSSIA.

MOSCOW, RUSSIA, July 19, 1903 (Russian date).

This will be my last letter from Moscow, as we leave in four days for St. Petersburg, the home of the Czar. The only news that I have about Russia is that after forbidding children from appearing on any stage, the police have now stepped in and have ordered all theatres as well as cabinets to close at two o'clock. This means a big loss to all managers, and will also mean that they will have to cut salary lists and engage fewer women. Here in Moscow the Chief of Police is manager of all theatres, and what he says goes. If he does not like the way the programme is placed he changes it to suit himself. He reads all advertising matter, and he has such power that should he take a dislike to you he can compel you to leave Moscow inside of twenty-four hours, and there will be no questions asked. If any country ever was police-ruled, why that country is Russia. At the present moment all Russia is excited at the discovery of the bones of some saint, and thousands are flocking to the place, "Convent Sarova, Nishegorodski Government," and as there happens to be a well in the graveyard, where the holy bones of Saint Serafim were found, hundreds drink of the water and are cured, so they say. The Russian Czar has also tasted of the water, and that is all that is needed to make the Russians mad to pay the place a visit. The papers are daily mentioning dozens of the marvelous cures that are being made.

No new acts have opened in Moscow since my last letter. At Aumont's Genorie is the hit of the programme with her diamond dress. She was given a benefit July 17, and received at least a wagon load of flowers. She is the biggest success of any chanteuse that has ever appeared in Moscow, and Paris is proud of the fact of having sent her. On the same bill are Bartho, Cook and Rothert (who are the laughing hit), the Meister Singers of Germany, La Bell Daisy, and the wrestlers, who close the performance. Business is very good. On the Garden stage only Russian and German acts appear, barring Eph Thompson and his elephants. Montrell, the juggler, is supposed to be at Aumont's, but I failed to see his performance. At the Ermitage, Erfort and his elephants are featured, and on the theatre stage the French comedy Lutti is being given.

At the Establishment Yard the programme is the same as in my last letter, Houdini, Smith and Doretto, Morton and Elliott, and Black Troubadours. The Manhattan Quartet opened in Aachen in time, making the long jump direct from Moscow.

In St. Petersburg, at the Krestowskis Garden there are twenty-eight women turns and six male performers. Foremost among the acts are the six American Louisiana Guards, a sextet of colored girls; the Yoscarrys Trio, acrobats; Jean Clermont and his trained animals; Herr Carro, who does a peculiar ventriloquistic act; the strong man named Rossow (who has been recognized by the press as the local strong man named Schemjakin), and several other minor acts.

From good authority I hear that Madame Patti is engaged to appear in six concerts in Russia—three in St. Petersburg, two in Moscow, and one in Warschau. The engagements are for this coming September. Each concert will pay Madame Patti 20,000 francs, but the main feature is that she will sing at the palace for the royal people.

News from the Continent is scarce, as the better theatres are closed until the end of August. At the Circus Parish, Madrid, Spain, Strongfort, the strong man, is the feature, making quite a sensation by allowing an automobile to run across his chest. Emil Nolsett is drawing packed houses as Mephisto, King of Loopers, and with his loop the loop is going to tour the provinces of Spain. Barber, with his loop, is touring the South of France, and is also making a fortune. The looper Browns in Buda Pest was badly injured at Circus C. Sidoli last week, and there is little hope of his recovery. Rambler, who had advertised a "Hoop the Hoop," failed to make his hoop work, and the young lady that he had engaged to ride the hoop sued him for salary and was given the verdict. This is the Rambler of the Rambler Troupe of jugglers. The brothers split some time ago, and now there are two troupes in the profession. They will be remembered as the family that came to America to the New York Roof-Garden two Summers ago, and did not stay their engagement.

Sloping the Slope is the feature at the Scala Theatre, Köln, Rhine. Herr Dir. Max Brück is advertising his Apollo Theatre in Köln for sale. He has enough to attend to with his Orpheum in Frankfort-on-the-Main. Modjeska, the colored American female impersonator, is at the Reichhallen in Gorlitz. This is the Thompson who is known as the Creole singer. In Buda Pest, at the Os-Budavare, Manager Freidmann has featured his own troupe of Gergina colored girls. The second feature is Morchaschina, the famous Creole baritone, who has made the song "New Coon in Town" celebrated in Europe. If Lester and Allen were alive they would be compelled to listen to their song in all kinds of languages. At the present time it is really the sensation of all march songs, and the French singers have made a wonderful affair of it. Little did I think, when I saw Lester and Allen years ago at Slensby's Theatre in Milwaukee, that I would hear their "New Sports in Town" sung in so many languages and at such a late day.

Little Fred is at the Circus Pflaging in Rotterdam, Holland. He has added a peculiar trick to his well-known number. He does what is known among acrobats as a "flying return act," with one of his black poodles. Otero, the well-known French artist, was forbidden to sit in the balcony at the Théâtre Comédie Française at the performance which was given in honor of King Edward of England during his visit to the gay capital. There will be a performance at Covent Garden, London, in honor of the French President Loubet, and for revenge Mlle. Otero has engaged a box right opposite the royal box at the Garden, as the seats are for sale, and will have the satisfaction of being seen by every one in the theatre. She has paid 300 francs for the box and will make a special trip to London to witness the performance.

I have just met Willie Passpart, of the dancing Passparts, who informs me that Mr. Meyerfeldt, of 'Frisco, and Percy Williams are in Berlin. This will mean another stock of European acts for America, providing that Paul Keith has allowed any to remain free during his lightning visit to the Continent. When I met Herr Paul in Berlin there was an endless chain of "Kunstlers" always waiting to "sprechen mit Herr Director Keith," and I know that one time he had to crawl out of the window into another room so as to be able to go to dinner, while Herr von Feiber would "con" the "Kunstler" folks along.

Rigo Lajos, the violinist, who is a brother to Rigo, who captured Clara Ward, is the feature of a leading article in one of the papers. He claims that several German performers insulted him, and it may come to the courts. The Three Behrwalls and the head waiter of Concordia, in Bromberg, are implicated.

Herr Dir. Noggrath, of Amsterdam, is rapidly completing his new Theatre Flora, which was destroyed by fire last season. It promises to be equal to the Rembrandt Theatre as well as the Circus Carré building. Circus Drexler has had another encounter with the police. This time, as a special attraction, they advertised that any one who could guess nearest to how much money was in a bottle would be rewarded with the same. Some police official guessed the exact amount, fifteen marks and forty-one pfennings, and received the prize. The next day Herr Dir. Drexler had to answer a charge of running a lottery without a license and was found guilty of the charge. He was fined ten marks, and although he took the case to a higher court he failed to have the verdict set aside. Yvette Guilbert, who was ill in the Palast Hotel, Berlin, has rented a villa in Steglitz, where she will rest awhile, and will leave Berlin as soon as her health permits. Ludwig Greenwald celebrated his silver wedding several weeks ago, and I regret that I did not hear of it at an earlier date. Greenwald is an American and is the stage-manager at the Apollo Theatre in Dusseldorf. His children are

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Write for English, French and American Stage Names.

all Americans, and none of them can speak a word of English. He is one of the best liked stage-managers in Germany, same as "Bobies," who is at the Wintergarten.

The well-known manager, Herr Schweizers, committed suicide some time ago with no apparent cause. It has been discovered that he was in debt over 150,000 marks, with more figures coming in every day. The Apollo Theatre has been seized and the *Neuster Nachtrichten* in Mulhausen is very likely to take charge of the theatre. If they do possibly the performers will obtain good press notices.

Kindest regards. HARRY HOUDINI.

A. N. P. U. SOCIAL.

The Actor's National Protective Union had a Social at their rooms in Union Square on Sunday evening, Sept. 6, that was a huge success from every point of view. Harry Thomson was on hand as general supervisor of the festivities, and he saw to it that everybody had a good time. Unlimited refreshments were passed around with great frequency, so there was no excuse for anyone going home either hungry or thirsty. Every man was supplied on his entrance wth a pipe and tobacco, and there was soda water in abundance for the ladies. Souvenir match boxes were also given to the men. A fine programme was given, including Mitchell Rose, Barney Riley, Cluett James, Burt Leonard, Oscar Brewer, James T. Murphy, Joseph M. Russell, Paddy Miles, Jeannette Homan, Ruth Garland, Bell and Oliver, and the one and only Harry Thomson. Between the turns speeches were made by the leading members of the Union, including Major Burke, who indulged in reminiscences of his younger days. Dancing was begun at 1.30 A.M., and was kept up until the flagpole on top of Tammany Hall glistened in the rays of Monday's sun.

ANOTHER HARLEM THEATRE.

Harlem, as the upper section of the Borough of Manhattan is called, and which has a large and constantly growing population, is to have still another theatre, to be devoted to vaudeville, if present plans are carried out. There is a big ribbon factory on Amsterdam Avenue, near 150th Street, that has not been used for some time, and James D. Butler, the owner of the property, is seriously considering the idea of having it remodeled into a theatre. The building is 100 x 200 feet, and is shaped like the letter K. It would not be a hard matter to convert it, and the chances are that before the Spring, the residents of the upper West Side will have another resort in which to spend their evenings, thus saving the terrible wear and tear of the long journey to the regular downtown theatre district.

POLI'S HARTFORD HOUSE OPENED.

The new Poli Vaudeville Theatre in Hartford, Conn., opened last evening with great *eclat*. Hundreds were turned away, the entire house having been practically sold out on Saturday. The theatre and lobby, with its rich and harmonious decorations, was greatly admired. The boxes were filled with leading citizens, newspaper men and visiting managers, all of whom warmly congratulated Mr. Poli on his new venture. The seating capacity is 2,200, making it the largest theatre in the State and the largest in the country devoted to vaudeville. The attractions for the opening received the hearty indorsement they deserved. The bill included the Great Thurston, Watson, Hutchings and Edwards, Louise Montague, Hoey and Lee, Two Roses, Mlle. Agoust, Antrim and Peters, and C. H. Weston.

W. H. MURPHY'S NEW SKETCH.

W. H. Murphy and Blanche Nichols, assisted by their company, presented a new sketch, called Murdering Uncle Tom, at Syracuse, N. Y., on Sept. 3, and from reports received it is a fit successor to their great success, The Bifurcated Girl. There are four people in the new piece, and they are kept pretty busy for the twenty minutes that the playlet occupies in its presentation. Mr. Murphy has had an entire new set of scenery painted for the production, which will be seen in New York in the early Fall. The critics of the Syracuse papers were unanimous in their praise of Mr. Murphy and Miss Nichols and their support. The sketch, even on the first night, kept the audience in a continual roar of laughter. The new act is being booked through the Association of Vaudeville Managers.

TONINA ADAMS MARRIED.

Tonina Adams, eldest daughter of Mr. and Mrs. George H. Adams, was married on Sept. 9 to Seymour Landon Ayers, a non-professional, of New York city, at the residence of her parents, at Homewood, Brooklyn. The pretty house was crowded with guests and many costly and beautiful gifts were displayed. Innumerable floral pieces and congratulatory telegrams were received from all parts of the country. The bridesmaids were Maime Fleming, of Philadelphia, and Lily Adams, sister of the bride. Over 100 guests sat down to supper, which was served on the lawn under a canopy of flowers, relieved with variegated lights. Among the guests was W. W. Cole, who is a cousin of the bride. Mr. and Mrs. Ayers will be at home to their friends after Sept. 19 at 1433 Sixty-ninth Street, Homewood, Brooklyn, N. Y.

MINNIE SELIGMAN'S NEW SKETCH.

Minnie Seligman, who will remain in vaudeville this season, has a new one-act play, called Seraphina, written especially for her by George Middleton. Miss Seligman has engaged William Bramwell as her leading man for her vaudeville tour. Miss Seligman and Mr. Bramwell played leading roles all of last season at Proctor's Fifth Avenue Theatre, and should make a good team for vaudeville, as they scored many successes playing opposite parts with the stock company.

VAUDEVILLE JOTTINGS.

K. Wamba's Japanese Troupe is meeting with great success with King's Comedians. Business with the co. has been very large so far this season.

Daniel J. Harrington, the ventriloquist, was engaged as an extra feature with Bryant and Saville's Minstrels, at the Casino, Binghamton, N. Y., Aug. 31, and made a hit. He received a handsome bouquet at the last performance.

Mazie King, the American eccentric toe-dancer, will shortly appear in vaudeville in her new dancing act. Miss King has just returned from Europe, where she has been playing for the past two and a half years as one of the leading features in the music halls and in big productions.

Harcourt and May, with Peck's Bad Boy co. (Southern), have made a hit with their singing and dancing specialty and are receiving flattering notices everywhere.

The Pepper Twins are meeting with great success in their characteristic specialties, with the Frederick H. Wilson co.

Raleigh and Beard report continued success with their novelty singing and talking act, for which they receive frequent curtain calls.

Newell and Niblo are at work again, after an enforced idleness due to illness. They will open their regular season at the Duquesne, Pittsburgh, this week, and are booked well into the season. Their first New York appearance this season will be made at Tony Pastor's, week of Oct. 26.

Ernest Hogan has in preparation a new act that he expects will be the biggest thing he has ever done in vaudeville, as the expense for scenery, costumes and accessories will be over $1,500. The act was written by William Hall, a newspaper man of Philadelphia, who has evolved several new ideas that will make the act stand out as a decided novelty. Mr. Hogan will be assisted by his wife, Mattie Wilkes, Henri Strange, and Lucille Moore, the famous colored beauty. Miss Wilkes' gowns have been imported from Paris.

Tom Gillen finished his engagement of twelve weeks [illegible] director at North Beach on Sept. 14, and [illegible]diately resume his regular work in the [illegible]tres and clubs in and around New [illegible]g with his wife, Hattie Stewart in their [illegible] boxing sketch. Mr. Gillen has been re-engaged by Manager Emanuel Brandon for next season to manage two houses at North Beach, for which none but the best artists will be engaged.

Purcell and Brooks have closed a season of sixteen weeks of Summer parks, and opened on the Keith circuit Sept. 14, at the Union Square. Their act, The Bell Boy's Troubles, has been a pronounced hit.

The Indian Summer Carnivals at Luna Park, Coney Island, have been very successful, as the weather could not have been better if it had been made to order for Thompson and Dundy.

Dixon, Bowers and Dixon are this season under the management of Neil Burgess, doing their specialty and the principal character parts in his new production of The County Fair. Mlle. Latina, the contortionist, is also one of the special features with Mr. Burgess' co., appearing in the County Fair scene.

George W. Day, the comedian "in cork," presented an entirely new and up to date monologue at the Orpheum, Brooklyn, on Monday, Aug. 31. That he "made good" is demonstrated by the fact that he is booked for a return engagement on Nov. 16. These sudden return engagements are not the general rule at Mr. Williams' houses.

Mr. and Mrs. Mark Murphy are booked solid until May, 1904. They will produce next season a new sketch, entitled A Coal Strike, written by Joe Flynn, in which Mr. Murphy will play an Irish Romeo to Mrs. Murphy's Juliet.

Harry and Kitty Sutton closed their vaudeville season at the Chicago Opera House and joined Jule and Elmer Walters' Side Tracked co., to play the soubrette and Dutch comedy roles—Fritz and Serah. They also introduce their eccentric contortion and acrobatic specialty.

Flora Fairfield, who will play Honora in The Cardinal this season, has under consideration a most complimentary and lucrative proposition to enter vaudeville next season in a skit written especially for her.

Zelma Rawlston is appearing in her new specialty at the Palace Theatre, London. The management is advertising her appearance with special half-sheets.

Phil and Carrie Russell have closed a successful season of twelve weeks in parks in Ohio, Illinois and Indiana, having met with marked favor. They will shortly produce a new act, entitled The Dog Trainer.

Hayward and Hayward report that their new act is quite successful. They were at Lake Erie Park, Toledo, last week.

Paul Barnes has shelved his sketch and is now doing a monologue.

Frederick Lander and Marion Stanley are at Attleboro, Mass., this week.

Frank Whitman has decided to be known hereafter simply as "the Dancing Violinist." His act made a hit last week at the Farm Theatre, Toledo, O.

Ford and White, the German comedians, are with Foxy Mrs. Katzenjammer, playing Uncle Heinie and Gloomy Gus, and also introducing their specialty. They have met with decided success so far this season.

Emily Mills, who is now assisting Walter Stetson, was formerly leading woman with Rowland and Young's Bijou Comedy co.

Klein, Ott Brothers and Nickerson are a special feature at the Toronto Exhibition Fair, Aug. 27 to Sept. 12, doing their entire act with band accompaniment. After Toronto they open on the vaudeville circuit, with four weeks in New York city.

H. V. Fitzgerald, the protean artist, is making preparations to take a production on the road. The piece is called A Nightmare, and will give Mr. Fitzgerald an opportunity to impersonate a number of characters. He will be assisted by a capable co.

A man was arrested in New York a few days ago for creating a disturbance in front of the band stand in Madison Square while the musicians were playing "Hiawatha." He begged the leader to "cut it out," and became so obstreperous that the policeman on duty gathered him in. He told the judge in the morning that the tune had made him temporarily insane, and that even while he had been on his vacation in the Adirondacks, the crickets had chirped it at him. He was sane on every other subject, so the judge fined him $3 for disturbing the peace.

A carnival under the auspices of Red Men opened at Albany, N. Y., on Sept. 7 for a week on the circus grounds. The Gaskill-Mundy-Levitt Carnival Company was in charge. Among the attractions were trained wild animals, dog circus, cycle whirl, streets of India, in which were gun spinners, sword fighters, fakirs and magicians; crystal maze, moving pictures, Ferris wheel, German village, electric fountain, stadium, etc.

The Jack Hoeffler Stock co., which has been playing in the East for the past seven years, will make its first trip West this season. It will require three cars to transport the co., two cars being necessary for the scenery and one for the thirty-two people. Among the vaudeville performers with the co. are De Hollis and Valora, Potts and Potts, Witte, Nita, Emmogene Maxwell, Lew Gorton, Eddie Dineen, and Fred Langley. The co. has the formal openings of the theatres at Winona, Minn.; Rochester, Minn.; Decorah, Ia., and the new Wilson Theatre, at Mason City, Ia.

Grace Tyson, the charming and dainty little comedienne of the McWatters-Tyson co., is not only popular with the general public, but is especially wellliked by her fellow performers. Recently she has received a number of handsome gifts, among them being a solid silver spoon from Gavin and Platt, and a set of china cups from Jennie La Mont, who is now with one of Gus Hill's productions.

Leah Russell has gotten out some advertising matter of an extremely attractive character. She has several leaflets of a novel and amusing kind, and a slip showing the Masonic Temple Roof at night with her picture on top, and a view of the moon laughing at her specialty. In this age of competition, advertising is what counts, and Miss Russell has taken a step in the right direction.

On Wednesday evening last, Frank Rouliff, assistant property man at the Brighton Beach Music Hall, Coney Island, was run over by one of the many trains passing by the theatre, and died soon after. He leaves a wife and four children.

Harry and Flora Blake arrived in England, safe and well, on Sept. 2.

Edith Helena will open her European tour at Amsterdam, Holland, Dec. 1, after which she will go to Hanover, and later opens at the Empire, London, for a long engagement, with other bookings to follow.

Baby Jeanett Lester has fully recovered from her severe attack of measles and loss of voice, and is now winning praise in the part of Little Tatto, with At Cripple Creek co. Gipsy Mae Ward is also with the co.

The Sunday concert season was opened at the American on Sunday evening last, under the direction of Ted Marks. The Grand Opera House, Star, Dewey, Hurtig and Seamon's, the Orpheum, and the Proctor houses were also in full swing with excellent bills.

Leighton and Leighton recently closed a twelve weeks' engagement on the Jake Wells Circuit of parks, and have opened on the Keith Circuit for six weeks, after which they will begin rehearsals with Little Johnny Jones. They are this week at Keith's Bijou, Philadelphia.

Myles McCarthy and co. have just completed a week's engagement at the Ponce de Leon Casino, Atlanta, Ga., presenting The Race Tout's Dream, a skit founded on the experience of a tout with a society belle, to whom he has introduced a "look in" on race track life. The maker of the sketch has worked up a situation that is original, and Mr. McCarthy and his partner make much out of it.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Amelia—Palm Garden, Cleveland, 14-19.
Adams, James R., and Co.—Luna Park, Coney Island, May 30 indefinite.
Adamini and Taylor—Cook's, Rochester, 14-19, Shea's, Toronto, Can., 21-26.
Adeline and Rubber—Orph., Utica, 14-19.
Alabama Troubadours—Boulevard Theatre, Medford, 14-19.
Albano Troupe—Keith's, 14-19.
ALDRICH, CHARLES T.—Keith's, Providence, 14-19.
Alexius—Orph., Kansas City, 14-19.
Allen and Delmain—Arch St. Museum, Phila., 14-19.
Allen, Searl and Violet—G. O. H., Indianapolis, 14-19, Olympic, Chicago, 21-26, Haymarket, Chicago, 28-Oct. 3.
Amros, Myra—Orph., Brooklyn, 14-19.
Antrim and Peters—Avenue, Pittsburgh, 14-19.
Arnim and Wagner—Colonial, Cleveland, 14-19.
Ashton, Margaret—Hackney Empire Palace, London, 14-19, Empire, Cardiff, Wales, 21-26, Empire, Swansea, 28-Oct. 3.
Avalos—Cook's, Rochester, 14-19.
Avon Comedy Four—Portland Theatre, Portland, Me., 14-19.
Axtell and Sylvain—Proctor's 23d St., N. Y., 14-19.
Ezader and Lavelle—Shawnauns, Wis., 14-19.
Bailey and Madison—Pastor's, N. Y., 14-19, H. and S., N. Y., 21-26.
Baker, Harry—Lyceum, San Francisco, 7-26.
Baker, Tommy—Keith's Bijou, Phila., 14-19.
Barlow and Nicolson—Keith's, Providence, 14-19.
Barlow, Lillian—Arch St. Museum, Phila., 14-19.
Barnes, Jessie—Olympic, Chicago, 14-19.
Barnes, Stuart—Circle, N. Y., 14-19.
Barr and Evans—Keith's Bijou, Phila., 14-19, Tony Pastor's, N. Y., 21-26, Portland Theatre, Portland, Me., 28-Oct. 3.
Barrows-Lancaster Co.—Poli's, Bridgeport, 14-19.
Bayes, Nora—Proctor's, Newark, N. J., 14-19.
Bell, Senator Frank—Main St. Theatre, Peoria, Ill., 14-19.
Bellman and Moore—Haymarket, Chicago, 14-19.
Bennett and Young—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Bennett, Laura—Duquesne, Pittsburgh, 14-19.
Bertina—Keith's, Providence, 14-19.
Bijou Circus—Warrensburg, N. Y., 14-19, Fair, Willimantic, Conn., 21-26, Fair, Richfield Springs, N. Y., 28-Oct. 3.
BINDLEY, FLORENCE—Empire, Hoboken, N. J., 20-26, H. and S., N. Y., 28-Oct. 3.
Bison City Quartette—Academy, Pittsburgh, 14-19.
Bissonnetti and Newman—Keith's Bijou, Phila., 14-19.
Bloodgood, Katherine—Masonic Temple, Chicago, 21-26.
Bloom and Cooper—Orph., Los Angeles, 13-26, Denver Oct. 5-10.
Borani and Nevarro—Casto, Fall River, 14-19.
Boyce and Wilson—Keith's, Providence, 14-19.
Boydell, Mr. and Mrs. S. Irving—Pastor's, N. Y., 14-19.
Boyle, Edwin L.—Keith's, Phila., 14-19.
Bradshaw, Charles H., and Co.—Shea's, Toronto, Can., 14-19.
Brandon and Wiley—Keith's, Phila., 14-19.
Breen, Mr. and Mrs.—Keith's, Boston, 14-19.
Brien, Harry—Woolworth Roof, Lancaster, 14-19.
Brittons, The Black—Olympic, Chicago, 14-19.
Brooks, Herbert—Keith's, Boston, 14-19.
Brooks Brothers—Talaquega Park, Attleboro, Mass., 14-19.
Brothers Martine—Westminster, Providence, 14-19.
Brown and Nevarro—Keith's, Boston, 14-19.
Bruno and Russell—Keith's, Phila., 14-19.
Bruns and Nina—G. H., Pontiac, Mich., 14-19, G. H., Caro, 21-26, G. H., Sarnia, Can., 28-Oct. 3.
Bryant, May—A. and S., Boston, 14-19.
Buckeye Trio—Olentangy Park, Columbus, O., 14-19.
Buckner, Arthur—Western Fair, London, Can., 14-19.
Burns, Harry—Fairview Park, Dayton, O., 14-19.
Burk, W. H.—Arch St. Museum, Phila., 14-19.
BURCKHART, LILLIAN—Woolworth Roof, Lancaster, 14-19, Masonic Temple, Chicago, 21-26.
Burnett and Wyerman—Westminster, Providence, 14-19.
Burroughs, The—Oak Park, Sacramento, 14-19.
Burt, N. Ili—Westminster, Providence, 14-19.
Burton, Al.—Electric Park, Newark, N. J., 14-19.
Buskirk and Rich—Atlantic Garden, N. Y., 14-19.
Cahill, William—Circle, N. Y., 21-28.
Caldwell, Annie—Olympic, Chicago, 14-19.
Calef, Jennie—Olentangy Park, Columbus, O., 14-19.
Cameron Brothers—Haymarket, Chicago, 14-19.
Capell, Mlle.—Columbia, St. Louis, 14-19.
Carlton and Terre—G. O. H., Indianapolis, 14-19.
Carr and Burns—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Carson and Willard—Colonial, Cleveland, 14-19.
Carter, Ethel H.—Olentangy Park, Columbus, O., 14-19.
Carter, Robert, and Co.—Keith's, Bijou, Phila., 14-19.
Carus, Emma—Shea's, Buffalo, 14-19.
Case, Charlie—Keith's, Phila., 14-19.
Castanos, The—Keith's Bijou, Phila., 14-19.
Chellyn, Alice—Electric Park, Newark, N. J., 14-19.
Cherry and Bates—Keith's, Boston, 14-19.
Chesiyn, Alice—Casto, Fall River, 14-19.
Clarke, Wilfred, and Co.—Orph., Brooklyn, 14-19.
Clayton, Jenkins and Jasper—Oxford, London, Nov. 23-28.
Clivette—Masonic Temple, Chicago, 14-19.
Coakley and McBride—Keith's, Boston, 14-19.
Cole, Ferrar and Co.—Poli's, New Haven, 14-19.
Colby and Way—Circle, N. Y., 21-26.
Colby Family—Chase's, Washington, D. C., 14-19.
Collins and Hart—Cook's, Rochester, 14-19.
Corbet, James J.—Masonic Temple, Chicago, 14-19.
Corrigan, Emmett and Co.—Haymarket, Chicago, 14-19.
Cosmopolitan Trio—Palace, Boston, 14-19.
Couture and Gillette—Portland Theatre, Portland, Me., 14-19, Salem, Mass., 21-26, Keith's, Phila., 28-Oct. 3.
Crane Brothers—Poli's, Bridgeport, 14-19.
Crane, Lawrence—Palace, Boston, 14-19.
Crane, Mr. and Mrs. Gardner—Keith's, Boston, 14-19.
Crawford Sisters—Palace, Boston, 14-19.
DENNY WILL M., AND DAYNE, BLANCHE—Circle, N. Y., 14-19, Keith's, N. Y., 21-Oct. 3.
Crollius and St. Alva—Proctor's 5th Ave., N. Y., 14-19.
Cronin, Tim—Keith's, Boston, 14-19.
Cunningham and Lord—Howard, Boston, 14-19.
Cunningham and Smith—Palace, Boston, 14-19.

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ATTENTION!
Letters Lost, Strayed or Stolen.
Harry Houdini wishes to let his friends know that during his five months stay in Russia, a lot of mail went astray. All letters are always answered, those not having received any reply, will know that their letters never reached their destination. A great many letters were opened and searched by the Russian Government so be careful as to what material you send into Russia. A lot of mail postmarked New York, May 8, '03, reached Houdini in Moscow, August 20, '03. Address for month of September, CIRCUS CARRÉ, Groningen, Holland. Kindest regards and best wishes to all.
HARRY HOUDINI.

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Daniels, Walter—Haymarket, Chicago, 14-19.
DAVIS AND MACAULEY—Masonic Temple, Chicago, 14-19, Temple, Louisville, 21-26, Hopkins', Memphis, 28-Oct. 3.
Davis and Walker—Portland Theatre, Portland, Me., 14-19.
Davis, George C.—Shea's, Buffalo, 14-19.
Day, George W.—Orph., Utica, 14-19, Louisville, 27-Oct. 3.
Dean, Laura—Avenue, Pittsburgh, 14-19.
De Graff Sisters—Cincinnati, 14-19.
De Kolta—Columbia, Cincinnati, 14-19.
De Laur, Debrimont Trio—Cook's, Rochester, 14-19.
Delmore and Lee—Proctor's, Newark, N. J., 14-19.
Delmore and Wilson—Empire, Johannesburg, S. A., Aug. 24-Oct. 10.
Delmore Sisters—Empire, Cleveland, 14-19.
De Muths, The—Pastor's, N. Y., 14-19.
De Vans, The—Keith's, Providence, 14-19.
Dexters, The—Nickelodeon, Boston, 14-19.
Dickson, Charles, and Co.—Avenue, Pittsburgh, 14-19, Jeffers, Saginaw, 21-26, New Orleans, Oct. 5-17.
Dill and Ward—Haymarket, Chicago, 14-19.
DOLAN AND LENHARR—H. and S., N. Y., 14-19.
Donar, Prof.—Pastor's, N. Y., 14-19.
Downs, T. Nelson—Orph., Los Angeles, 14-20.
Downey and Willard—Tivoli, Stockton, Cal., 14-19.
Doyle, Dancing—Cook's, Rochester, 14-19.
Doyle, Edward—London, Eng.—indefinite.
Drawee—O. H., Chicago, 14-19, Hopkins', Louisville, 27-Oct. 3.
Dresser, Louise—Grand, Indianapolis, 14-19.
Drew, Dorothy—Lafayette, Buffalo, 14-19.
Duchess, Four—Lyceum, Boston, 14-19.
Ducios, Hortense—A. and S., Boston, 14-19.
Duffy, Sawtelle, and Duffy—Columbia, Cincinnati, 14-19.
Dumonds, Three—Orph., Brooklyn, 14-19.
Duncan, A. O.—Circle, N. Y., 14-19.
Dyer, Billy—Moynihans, Rochester, 14-Oct. 3.
Earl and Wilson—Portland Theatre, Portland, Me., 14-19.
Eckert, Mabelle—Keith's, Boston, 14-19.
Eckhoff and Gordon—Fair, Wakefield, Mass., 14-19.
Eldrid, Gordon—Columbia, St. Louis, 14-19.
Eldridge, Press—Circle, N. Y., 14-19, Orph., Brooklyn, 21-26, Bon Ton, Jersey City, 28-Oct. 3.
Ellsworth and Burt—Avenue, Detroit, 14-19, Colonial, Cleveland, 21-26.
Elmer, Terry, and Co.—Palace, Boston, 14-19.
Ely and Harvey—Olympic, Chicago, 14-19.
Empire City Quartette—Lafayette, Buffalo, 14-19, Star, Toronto, Can., 21-26, Empire, Rochester, 28-Oct. 3.
Ernie and Honegar—People's, Seattle, 14-19.
Esmonde, Mr. and Mrs. Edward—Columbia, Cincinnati, 13-19, G. O. H., Indianapolis, 21-26.
Everett Sisters—O. H., Chicago, 14-19.
Everhart—Cook's, Rochester, 14-19.
Fagan and Byron—O. H., Chicago, 14-19.
Falk, Charles—Academy, Pittsburgh, 14-19.
Farley, James and Bonnie—Howard, Boston, 14-19.
Faust Trio—Howard, Boston, 14-19.
Fay, Elsie—Chase's, Washington, D. C., 14-19.
Fedman and Richards—Tivoli, Mankato, Minn., 14-26, Empire, Denver, Oct. 4-17.
Ferguson and Mack—Main St. Theatre, Peoria, Ill., 14-19.
Fields and Ward—Proctor's, Newark, N. J., 14-19.
Fields, Fanny—Empire, Shepperd's Bush, London, Eng., 7-19, Shoreditch and Collins, London, 21-Oct. 3.
FIELDS, W. C.—Tivoli, Sydney, Australia, Aug. 24-Nov. 15.
Finlay and Burke—Cook's, Rochester, 14-19.
Fisher and Carroll—Duquesne, Pittsburgh, 14-19.
FISHER, MR. AND MRS. PERKINS—Columbia, St. Louis, 14-19, O. H., Chicago, 21-26, Empire Columbus, O., 28-Oct. 3.
Fitzgerald, H. V.—Proctor's, Newark, N. J., 14-19.
FLETCHER, CHAS. LEONARD—Proctor's 23d St., N. Y., 14-21, Proctor's, Newark, N. J., 21-26.
Florence, Winifred—Poll's, Bridgeport, 14-19.
Floretta—A. and S., Boston, 14-19.
Flynn, Joe—H. and S., N. Y., 14-19.
Foley Brothers—Cook's Rochester, 28-Oct. 3.
Foote and Bertram—Keith's, Phila., 14-19.
Ford and Cantwell—Poll's, Bridgeport, 14-19.
Ford and Gehene—Columbia, Cincinnati, 14-19.
Foster and Foster—Olympic, Chicago, 14-19.
Fowler, Bertie—H. and S., N. Y., 14-19.
Fox and Foxie—Columbia, Cincinnati, 14-19.
Fox, Imro, and Co.—Circle, N. Y., 21-26, Brooklyn 28-Oct. 3.
Fox Madge—Portland Theatre, Portland, Me., 14-19.
Francelli and Lewis—Olympic, Chicago, 14-19.
Franklin, Irene—Columbia, Cincinnati, 14-19.
Fransmathes and Lewis—Lakeside Park, Sheboygan, Wis., 14-19.
Freeze Brothers—Olentangy Park, Columbus, O., 14-19.
French Brothers—Proctor's 23d St., N. Y., 14-19.
Gallando—Haymarket, Chicago, 14-19.
Gardner and Maddern—Chase's, Washington, D. C., 14-19.
Garrison, Jules and Ella—Empire, Hoboken, 14-19, Mechanics' Hall, Salem, Mass., 21-26, Howard, Boston, 28-Oct. 3.
Garrity Sisters—Avenue, Pittsburgh, 14-19.
Gassman, Josephine—Avenue, Detroit, 14-19.
Gavin, Edward—Arch St. Museum, Phila., 14-19.
Gerard, Francis—Keith's, Boston, 14-19.
Gallett's Dogs—Cook's, Rochester, 14-19.
Gilday and Fox—Proctor's 5th Ave., N. Y., 14-19.
Gillette's Dogs—Proctor's, Newark, N. J., 14-19.
Gilroy, Haynes and Montgomery—Proctor's 23d St., N. Y., 14-19.
Gladstone, Letta—O. H., Chicago, 14-19.
Glenroy, James Richmond Orph., San Francisco, 13-27, Orph., Los Angeles, 28-Oct. 11.
Godfrey, Hal, and Co., Olympic, Chicago, 14-19, Haymarket, Chicago, 21-26, Columbia, St. Louis, 28-Oct. 3.
Golden Gate Quartette—Orph., Kansas City, 14-19.
Goleman's Dogs and Cats—Shea's, Buffalo, 14-19.
Goodman and Hill—Electric Park, Newark, N. J., 14-19.
Gordon, Alice—Edison Theatre, Columbus, O., 14-19.
Grant, Sydney—Orph., Brooklyn, 14-19.
Gray and Graham—Henderson's, Coney Island, 14-19.
Gray, Ed—Keith's, Phila., 14-19.
Gingere, Eddie—A. and S., Boston, 14-19.
Haldabura Trio—Pastor's, N. Y., 14-19.
Hall, Pauline—Chase's, Washington, D. C., 14-19.
Harrigan—Keith's, Phila., 14-19.
Harrington, Dan J.—Rock Springs Park, East Liverpool, O., 14-19.
Harrington, Giles W.—Fort Sheridan Park, Highwood, Ill., 21-27.
Harris and Walters—H. and S., N. Y., 14-19.
Harris, Maud—A. and S., Boston, 14-19.
Harrison Brothers—Olympic, Chicago, 14-19.
Hathaway and Walton—Columbia, St. Louis, 14-19.
Hayes and Suits—Lyceum, Boston, 14-19.
Healey, John—Keith's, Boston, 14-19.
Heath and Excellia—Edison Theatre, Columbus, O., 14-19.
Hecklow and Wheeler—Empire, Lorain, O., 28-Oct. 3.
Heclow, Charles—Jeffers, Saginaw, 14-19, Empire, Lorain, O., 28-Oct. 3.
Helena, Edith—Proctor's 125th St., N. Y., 14-19.
Hellman—Keith's Bijou, Phila., 14-19.
Henderson and Ross—Ramona Park, Grand Rapids, Mich., 14-19, Jeffers, Saginaw 28-Oct. 3.
Hickey and Nelson—Wintergarten, Berlin, Ger., 14-19.
Higgins Brothers—A. and S., Boston, 14-19.
Hilda, Mlle.—Columbia, St. Louis, 14-19.
Hill and Whittaker—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Hilliard, Robert—Keith's, Providence, 14-19.
Hiltonks, The—Howard, Boston, 14-19.
Hines and Remington—O. H., Chicago, 14-19, G. O. H., Indianapolis, 21-26, Columbia, Cincinnati, 28-Oct. 3.
Hines, Billy—Howard, Boston, 14-19.
Hoey and Lee—Poll's, Waterbury, 14-19, Poll's, Hartford, 21-26, Orph., Utica, 28-Oct. 3.
Hoffman, Kitty—Howard, Boston, 14-19.
Holbrooks, The—Arch St. Museum, Phila., 14-19.
Holden, Oliver T.—Poll's, Bridgeport, 14-19.
Holdin's Minikins—Keith's, Phila., 14-19.
Holloways, The—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Hogan, Ernest—Orph., Brooklyn, 14-19.
HOUDINI, HARRY—Circus Carrie, Groningen, Holland 1-30.
Howard and Bland—Poll's, New Haven, 14-19.
Howard and Harris—Howard, Boston, 14-19.
Howard Brothers—G. O. H., Indianapolis, Oct. 19-21.
Howe and Scott—Westminster, Providence, 14-19.
Hughes and Hazelton—Lafayette, Buffalo, 14-19.
Humes and Lewis—London, Can., 14-19.
Hunn, Mr. and Mrs. Ben—Howard, Boston, 14-19.
Hyde's Comedians—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Irwin, J. W.—Arch St. Museum, Phila., 14-19.
Irwin Sisters—Arch St. Museum, Phila., 14-19.
Jack Theo Trio—H. and S., N. Y., 14-19.
Janis, Little Elsie—Pittsburgh, 14-26.
Jennings and Renfrew—Elite, Gloucester, 14-19.
Jerome, Irene—Poll's, New Haven, 14-19.
Johnson and Wells—Empire, Hoboken, 14-19.
Johnstone, Lorimer, and Co., London, Eng.—indefinite.
JOHNSTONS, MUSICAL—Lafayette, Buffalo, 14-19.
Jones, Irving—Haymarket, Chicago, 14-19.
Jordan and Harvey—Lyceum, Boston, 14-19.
Keane, J. Warren—Circle, N. Y., 14-19.
Keenan, Frank, and Co.—Chase's, Washington, D. C., 21-26.
Kelcey, Three Sisters—Lyceum, Syracuse, 14-19.
Kelly and Reno—Howard, Boston, 14-19.
Kelly, Edythe—Arch St. Museum, Phila., 14-19.
Kelly Sisters—Bastable, Syracuse, 14-19.
Kelter Men—Keith's, Boston, 14-19.
Kenna, Charles—Main St., Peoria, 14-19, Olympic, Chicago, 21-26, Haymarket, Chicago, 28-Oct. 3.
Kennedy and Rooney—Keith's, Providence, 14-19.
Kenuette and Patterson—Howard, Boston, 14-19.
Kenuette, Beatrice A. and S., Boston, 14-19.
Keough and Ballard—Orph., Los Angeles, 7-19, Orph., New Orleans, 21-Oct. 8.
Kernell, John—Shea's, Toronto, Can., 14-19.
Killiane Cora—Keith's, Phila., 14-19.
King, Vera—Duquesne, Pittsburgh, 14-19.
Kiralfo Brothers—Coeur D'Alene, Spokane, Wash., 14-19.
Klein, Ott Brothers and Nickerson—H. and S., N. Y., 14-20, Orph., Brooklyn, 21-26, Circle, N. Y., 28-Oct. 3.
Kleists, Musical—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Kokin, Prince—Shea's, Buffalo, 14-19.
Koppe—A. and S., Boston, 14-19.
Kumins Trio—Pastor's, N. Y., 14-19.
La Claire-Wellessie—Chicago, 14-19.
La Rue, Grace—Keith's, Providence, 14-19.
La Tour, Irene—Palais d'Ete, Brussels, Belgium, 16-30.
Landry, Napoleon—Nickelodeon, Boston, 14-19.
Lane, Chris—Haymarket, Chicago, 14-19.
Lardo and Felix—Avenue, Pittsburgh, 14-19.
Laudey and Stanley—Attleboro, Mass., 14-19.
Lavine and Leonard—Casto, Fall River, 14-19.
Lawson and Namon—Shea's, Toronto, Can., 14-19.
Le Clair and West—McKeesport, Pa., 14-19.
Le Roy and Walby—Proctor's 5th Ave., N. Y., 14-19.
Lee, Henry—Chase's, Washington, D. C., 14-19.
Leighton and Leighton—Keith's, Bijou, Phila., 14-19.
Lenore and St. Clair—Poll's, New Haven, 14-19.
Leslie, Bert—Academy, Pittsburgh, 14-19.
Leslie Brothers—Howard, Boston, 14-19.
Levino, Dolph and Susie—Poll's, Bridgeport, 14-19.
Lewis and Ryan—Cook's, Rochester, 14-19.
Linden, Tillie—Edison Theatre, Columbus, O., 14-19.
Litchfield, Mr. and Mrs. Nell—Howard, Boston, 21-26, Park Theatre, Worcester, 28-Oct. 3.
Litz's Spaniels—Greenfield, N. H., 14-19.
Lovitts, The—Columbia, St. Louis, 14-19.
Lytton and Gerald—Columbia, St. Louis, 14-19, O. H., Chicago, 21-26.
MURPHY, MR. AND MRS. MARK—Bastable, Syracuse, 14-19.
McCue and Cahill—O. H., Chicago, 14-19.
McCusker, Ines—Duquesne, Pittsburg, 14-19.
McDermott, Will—Howard, Boston, 14-19.
McGrath Brothers—Columbia, St. Louis, 14-19.
McIntyre and Rice—Howard, Boston, 14-19.
McIntyre and Heath—Cook's, Rochester, 21-26.
McIntyre and Primrose—Shea's, Toronto, Can., 14-19.
McKeever and Sandry—A. and S., Boston, 14-19.
McKeever, Lizzie—Columbia, St. Louis, 14-19.
McKenna, Ted—Edison Theatre, Columbus, O., 14-19.
McMahon's Watermelon Girls—Avenue, Pittsburg, 14-19, Masonic Temple, Chicago, 28-Oct. 3.
Macart's Dogs and Monkeys—Orph., Kansas City, 14-19.
Madden, Mary—Pastor's, N. Y., 14-19.
Mann, Mr. and Mrs. Danny—Olympic, Chicago, 14-19.
Manning—Olympic, Chicago, 14-19.
Marcel, Jean—Shea's, Buffalo, 14-19.
Marcella and Lancaster—Electric Park, Newark, N. J., 14-19.
Mardo—Fair, Hudson, N. Y., 15-17.
Marlon and Dean—Haymarket, Chicago, 14-19.
Marinellas, The—O. H., Chicago, 14-19.
Marlow and Plunkett—A. and S., Boston, 14-19.
Martin and Slack—Orph., Los Angeles, 14-26, Orph., Denver, Oct. 5-10.
Martini and Maxmillian—Olympic, Chicago, 14-19.
Matthews and Harris—Pastor's, N. Y., 14-19.
Mascotte, Violet—Howard, Boston, Aug. 17 indefinite.
Maxsmith Duo—Chase's, Washington, D. C., 14-19.
Meredith Sisters—Shea's, Toronto, Can., 14-19.
Meeehan's Dog Circus—Grand, Indianapolis, 14-19.
Melburns, The—A. and S., Boston, 14-19.
Merrills, The—Proctor's, Newark, N. J., 14-19.
Merritt, Hal—Keith's, Providence, 14-19.
Midgely and Carlisle—Portland Theatre, Portland, Me., 14-19.
Miles and Nitram—Howard, Boston, 14-19.
Miley, Catherine—Electric Park, Newark, N. J., 14-19.
Mitchell and Love—Edison Theatre, Columbus, O., 14-19.
Mitchell and Marron—Attleboro, Mass., 14-19.
Montrose Troupe—Avenue, Pittsburg, 14-19.
Moore and Littlefield—Keith's, Providence, 14-19, Keith's, Phila., 21-26, Orph., Washington 28—indefinite.
Mooney and Holbein—Pastor's, N. Y., 14-19.
Morrisey and Rich—Duquesne, Pittsburg, 14-19.
Mortons, Four—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
MOTORGIRL—Wintergarten, Berlin, Ger., Aug. 15-Sept. 30.
Mosher, Houghton and Mosher—Palace, Boston, 14-19.
Mudge, Eva—Temple, Louisville, 13-19, Grand, Memphis, Tenn., 21-26, Columbia, Cincinnati, 28-Oct. 3.
Muldoon and Roberts—Arch St. Museum, Phila., 14-19.
Mullen and Carelli—Orph., Utica, 14-19.
Mundy, James—Utica, 14-19.
Murray and Silver—A. and S., Boston, 14-19.
MURPHY, J. A., AND WILLARD, LOISE—Olympic, Chicago, 21-26, Haymarket, Chicago, 28-Oct. 3.
Nawn, Tom, and Co.—Woolworth Roof, Lancaster, 14-19.
Natus, Joseph—Shea's, Buffalo, 14-19.
Nelson and Milodge—Columbia, St. Louis, 14-19.
Newell and Niblo—Duquesne, Pittsburgh, 14-19.
Nice Twins—Keith's, Providence, 14-19.
Nightons, Four—Orph., Brooklyn, 14-19.
Nobles, Milton and Dolly—Grand, Indianapolis, 14-19, Columbia, Cincinnati, 21-26, Empire, Cleveland, 28-Oct. 3.
Norman, Mary—Empire, Cleveland, 14-19, Chase's, Washington D. C., 21-26, H. and R., Brooklyn, Oct. 12-17.
Norworth, Jack—Grand, Indianapolis, 14-19.
O'Dell and Gray—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Orr and Tompkins—Park, Homestead, Pa., 13-19.
O'Rourke and Burnett—Avenue, Pittsburgh, 14-19.
O'Rourke, Eugene, and Co.—Keith's Bijou, Phila., 14-19.
Orville and Frank—Fair, London, Can., 14-19, Woonsocket, R. I., 21-26, Woolworth, Lancaster, 28-Oct. 3.
Osborne and Daly—Empire, Lorain, O., 14-19.
Ogay and Delmo—Duquesne, Pittsburgh, 14-19.
Palfrey and Hilton—Keith's Bijou, Phila., 14-19.
Papinta—Masonic Temple, Chicago, 14-19.
Pascatel—Denison, Tex., 14-19.
Paula and Dyka—Columbia, St. Louis, 14-19.
Paulinetti and Pico—Keith's, Phila., 14-19.
Peters, Phil and Nettie—Haymarket, Chicago, 14-19.
Peyser, Annie—Academy, Pittsburgh, 14-19.
Piccollo's Midgets—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Prelle's Dogs—Orph., Brooklyn, 14-19.
Primrose, George—Shea's, Buffalo, 14-19, Cook's, Rochester, 28-Oct. 3.
Quigley and Moir—Iron Pier, Cape May, 14-19.
Radford and Winchester—Circus Variete, Rotterdam, Holland, 16-30.
Rae and Broseche—Shea's, Toronto, Can., 14-19.
Raleigh and Beard—Cook's Park, Evansville, Ind., 14-19.
Ramza and Arno—Temple, Louisville, 14-19.
Rano's Terriers, Al.—Proctor's 5th Ave., N. Y., 14-19.
Rapiers, The—Proctor's 5th Ave., N. Y., 14-19.
Rappo Sisters—Haymarket, Chicago, 14-19.
Reve, Yvette—Odeon, Baltimore, 5-19.
Raymond Musical Trio—Masonic Temple, Chicago, 14-19.
Redding, Francesca, and Co.—Proctor's, Newark, N. J., 14-19.
Reilly and Woods—Hartford, Conn., 14-16.
Reno and Richards—Keith's Bijou, Phila., 14-19.
Renzetta and Be Lair—Pastor's, N. Y., 14-19.
Rexos, The—Grand Rapids, Mich., 14-19.
Rianos, Four—H. and S., N. Y., 14-19.
Riccabona's Horses—Circle, N. Y., 21-26.
Rice Twins—Keith's, Providence, 14-19.
Richards, Three—Keith's, Phila., 14-19.
Richmond, Marie, and Co.—Academy, Pittsburgh, 14-19.
Rio Brothers—Orph., San Francisco, 14-19.
Robbins and Trennamen—Keith's, Providence, 14-19.
Roberts, Hays and Roberts—Grand, Indianapolis, 14-19.
Rooney and Francis—Masonic Temple, Chicago, 14-19.
Rose-Edyth, Mlle.—Fall Festival, Cincinnati, 7-19.
Rose, Julian—Orph., Kansas City, 14-19.
Ross and Fenton—Olympic, Chicago, 14-19.
Rostow, A. P.—Haymarket, Chicago, 14-19.
Russell and Buckley—Keith's, Providence, 14-19.
Russell and Locke—Orph., Kansas City, 14-19.
RYAN, THOMAS J., AND RICHFIELD, MARY—Duquesne, Pittsburgh, 14-19, Woolworth Roof, Lancaster, 21-26.
Saeger, Isabella—O. H., Chicago, 14-19.
Saharet—Victoria, Dresden, Ger., 14-19.
Salerno—Chase's, Washington, D. C., 14-19.
Salvini, Alva—Nickelodeon, Boston, 14-19.
Savannah Quadroons—Nickelodeon, Boston, 14-19.
Saville Sisters—Shea's, Buffalo, 14-19.
Scott, Margaret—Keith's Bijou, Phila., 14-19.
Seligman, Minnie—Keith's, Phila., 14-19.
Sharpliss, The—Pastor's, N. Y., 14-19.
Shaw, Alice, and Daughters—Orph., Utica, 14-19, Poll's, Bridgeport, 21-26, Poll's, New Haven 28-Oct. 3.
Shaw, Mr. and Mrs. Larry—Pastor's, N. Y., 14-19.
Sheehan, Eddie J.—Moynihans, Rochester, 14-Oct. 3.
Sherman and De Forest—Circle, N. Y., 21-26.
Siddons Brothers—Arch St. Museum, Phila., 14-19.
Simmons and White—Keith's, Phila., 14-19.
Simpsons, The—Academy, Pittsburgh, 14-19.
Sisters Howard—Olentangy Park, Columbus, O., 14-19.
Sisters Revere—Keith's Bijou, Phila., 14-19.
Slack Sisters—Proctor's 23d St., N. Y., 14-19.
Sloane and Wallace—Shea's, Buffalo, 14-19.
Slonaker, James W.—Edison Theatre, Columbus, O., 14-19.
Smith and Doreto—Liebrich's, Breslau, Ger., 14-30.
Smith and Fuller—Haymarket, Chicago, 14-19.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., Brooklyn, 7-19, Proctor's 23d St., N. Y., 21-26, Music Hall, Harlem, 28-Oct. 3.
Staats, Phil—Arch St. Museum, Phila., 14-19.
Stanhope, Bertha—Keith's, Providence, 14-19.
Stanley and Brockman—Poll's, New Haven, 14-19.
Stanley and Wilson—Circle, N. Y., 14-19.
Stebleton and Chance—Crawfordsville, Ind., 14-19.
Sterling and Swift—Arch St. Museum, Phila., 14-19.
Stetson, Walter, and Co.—Gem, Gloucester, 14-19.
Stevens, Ed—Temple, Detroit, 14-19.
Stinson and Merton—Duquesne, Pittsburgh, 14-19.
St. Onge Brothers—Olympic, Chicago, 14-19.
Strakosch, Harriet Avery—Grand, Indianapolis, 14-19.
Sullivan, Mark—Keith's Bijou, Phila., 14-19.
Sully Family—Poll's, Bridgeport, 14-19.
Summerfield, Amelia—Shea's, Toronto, Can., 14-19.
Swan and Bambard—Proctor's 23d St., N. Y., 14-19.
Sweet, Charlie—Chase's, Washington, D. C., 14-19.
Swickard, Mr. and Mrs.—Johannesburg, S. A., July 27-Sept. 19.
Tagge and Daniels—Avenue Pittsburgh, 14-19.
Talbot and Rogers—Chase's, Washington, D. C., 14-19.
Tannen, Julius—O. H., Chicago, 14-19.
Tascott—Westminster, Providence, 14-19.
Terry and Lambert—Aberdeen 14-19, Dundee 21-26, Huddersfield 28-Oct. 3.
Thomson, Harry—Olympic, Chicago, 14-19, Haymarket, Chicago 21-26, Columbia, St. Louis, 28-Oct. 3.
Thornton, Alice—A. and S., Boston, 14-19.
Three Troubadours—Riverside, Saginaw, 14-19.
Tierney, John T.—Empire, Portland, Ore., 21-Oct. 4.
Tompkins, Will—Casto, Fall River, 14-19.
Trask and Gladden—Proctor's 23d St., N. Y., 14-19.
Troubadour Four—Trocadero, Phila., 14-19, Monumental, Baltimore, 21-26, Lyceum, Washington, D. C., 28-Oct. 3.
Truvollo—Avenue, Pittsburgh, 14-19.
Turner's Pickaninnies—Empire, Johannesburg, S. A., 21-Oct. 26.
Urquhart, Isabelle—Proctor's 23d St., N. Y., 14-19.
Valmore and Horton—Chase's, Washington, D. C., 14-19.
Valveno Brothers—Electric Park, Newark, N. J., 14-19.
Vance Clarice—Woolworth Roof, Lancaster, 14-19.
Van Brothers—Poli's, New Haven, 14-19.
Van Dora Family—Masonic Temple, Chicago, 14-19.
Van Leer and Duke—Arch St. Museum, Phila., 14-19.
Veola, Belle—Keith's, Phila., 14-19.
Vernon and Gladdish—Proctor's 23d St., N. Y., 14-19.
Von Kaufmann, Ella—Mascot, Galveston, Tex., 14-26.
Waddell, Fred—Masonic Temple, Chicago, 14-19.
Waldorf and Mendez—Shea's, Toronto, Can., 14-19, Pastor's, N. Y., 21-26.
Waldron, Andy—Olentangy Park, Columbus, O., 14-19.
Waldron, Max—Circle, N. Y., 14-19.
Wallns and Martinetti—Keith's, Providence, 14-19.
Ward, Katie—Haymarket, Chicago, 14-19.
Wayburn's Minstrel Misses, Ned—Keith's, Boston, 14-19, Keith's, Providence, 21-Oct. 3.
Webb, Margaret—Temple, Detroit, 14-19.
Weitzell, James—Howard, Boston, 14-19.
Wells, Lew—O. H., Chicago, 14-19.
Wentworth, Walter Nickelodeon, Boston, 14-19.
Wesson, Walters and Wesson—Duquesne, Pittsburgh, 14-19.
West, John A.—Westminster, Providence 14-19.
Westons, Three—Woolworth Roof, Lancaster, 14-19.
White and Stuart—Orph., Kansas City, 14-19.
Whitney Brothers—Columbia, Cincinnati, 14-19, Avenue, Detroit, 21-26, Colonial, Cleveland, 28-Oct. 3.
Wightman, Allen—Avenue, Pittsburg, 14-19.
WILDER, MARSHALL P.—Avenue, Detroit, Oct. 26-31.
Wilkes, Mattie—Orph., Brooklyn, 14-19.
Williams and Adams—Lyceum, Boston, 14-19.
Williams and Aleene—Lafayette, Buffalo, 14-19.
Williams, Gus—Proctor's, Newark, 14-19.
Willis Family—Keith's Bijou, Phila., 14-19.
Wilson, Tony, and Heloise—Orph., Brooklyn, 14-19.
Wilton Brothers—O. H., Chicago, 14-19.
Windom, Constance—Palace, Boston, 14-19.
Winfield, Fanny—Orph., Kansas City, 14-19.
Wise and Milton—Novelty, Denver, 14-19.
Wood, George H.—Avenue, Pittsburg, 14-19.
Worbette, Estelle, and Co.—H. and S., N. Y., 14-19.
Wormwood, Prof.—Luna Park, Coney Island, 14-19.
Wynne-Winslow—Orph., Kansas City, 14-19.
Yacklay and Bunnell—Empire, Hoboken, N. J., 14-19.
Yankee Comedy Four—H. and R., Brooklyn, 14-19, Waldmann's, Newark, N. J., 21-26.
Yeager and Yeager—Poll's, New Haven, 14-19.
Young, Ollie, and Brother—Columbia, Cincinnati, 13-19, Empire, Cleveland, 28-Oct. 3.
Young—Avenue, Pittsburg, 14-19.
Zamara Family—Olentangy Park, Columbus, O., 14-19.
ZAZELLE AND VERNON—Willow Grove, Pa., 18-21, Chester 22, Coudenbia 23, Reading 24, Pottstown 25, Allentown 26, Fishkill, N. Y., 28, Poughkeepsie 29, Kingston 30, Cohoes Oct. 1, Gloversville 2, Johnstown 3.
Zel—O. H., Chicago, 14-19.
Zelvardo—O. H., Chicago, 14-19.
Zimmer—Lyceum, Boston, 14-19.
Zink, Adolph—Avenue, Pittsburg, 14-19.
Zobedie, Fred—Circle, N. Y., 21-26.

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WOMEN.

Alexander, Celeste, Anna Arkinsone, Helen Aubrey, May L. Aigen, Mabelle Adams, Florence Averell, Arbdni Andrews.

Bateman, Victory, Ruth Brown, Lizzie Booth, Jessie Bonestelle, Helen Boyer, Virginia C. Bradley, Nellie Butler, Laura J. Belle, Dorothy R. Bourne, Edith Blair, Lena Bradley, May Bradley, Amelie Baird, Louise Brandt, Evelyn Brown, Elsy Butler, Lonette Babcock, Margaret Bourne, Lorette Burke, Juliette Babbitt, Gertrude Barnes, Gertrude Berkeley, Marion S. Barney.

Coventry, Florence, Mrs. S. H. Cane, Florence Cathcart, Mrs. R. Campbell, Francis Comstock, Josie Claflin, Beatrice Coventry, Coralie Clifton, Genevieve E. Carswell, Katie Cocke, Katherine Crego, Gladys Coleman, Kate W. Cherry, Mary Conwell, Delia Clark, Eleanor Churchill, Carrie W. Colburn, Ruth Chandler, Margarite Calla, Isabel Courtney, Gertie Claire, Mrs. Chas. Coghlan, Dollie Castle, Mrs. Edw. Craven.

Dunn, Emma, Mrs. Hal Davies, Vinnie Danvers, Florence Dunlap, Kate Dahl, Mrs. J. W. Dickey, Edith Danvers, Gertrude Doherty, Beulah C. Dodge, Mildred Douglas, Minerva Dore, Leila Davis, May N. Drew, Vera De Nale.

Emerson, Uratt, Edith C. Edwards, Minnie Emmett, Ann Egleston.

Foley, Hattie, Pauline Fletcher, Fern Foster, Delia Field, Jeanne Franko, Nena Foy, Mary Fairchild, Emma Forsythe, Marborie Ferguson, Minnie Fuller.

Gray, Alice, Ray Gilmore, Mrs. Chas. S. Grant, Gertrude Gheen, Marion Goodwin, Janie B. Grant, Nellie Gallagher, Florence Guise, Lenora Gutto, Evelyn Gordon, Mrs. E. Gray, Ida J. Goodfriend, Kate D. Glish.

Houghton, Gladys, Mrs. Wm. Hebert, Percy Haswell, Louise Hepner, Elysian Holmes, Mrs. Robt. S. Hoffman, Nevada Hess, Florence Hartley, Lillian Harris, Miss H. Halden, Lamar Hadleigh, Carroll Hamilton, Nellie Holland, Edythe Harcourt, Christine Hudson, Hazel M. Hall, Bessie T. Hickey, Sara J. Harlan, Lillie Hunt.

Irving, Vere.

Jamond, Effie, Mrs. Geo. W. Johnston, Emma D. Janvier.

Kennedy, Josephine, Dolly Kline, Mrs. Edw. Kimball, Rita Knight, Kathleen Kinsella, Maysie Kavanaugh.

Lytton, Emily, Lillian Lancaster, Grace M. Lamkin, Grayce Leigh, Della Leon, Irene Langford, Ethel Levy, Marie L. Lamar, Edna E. Lindon, Ebonis Lillian, Mrs. Gordon Law, Anna Lechter, Florence Leonard, Louise Lloyd, Lily Lyons.

Marinoff, Fannie, Alice Murell, Lucile Monroe, Adelle Mann, Rose Marsden, Maybelle Mayburn, Helen Milton, Cecil Murry, Louise Moore, Lottie Maydock, Esther Marks, Ruth S. Marco, Amy Muller, Anuella Mengle, Catharine Mahoney, Louise McCleery, Helen McDonald.

Norwood, Adelaide, Marie Nielsen, Hortense Nielsen, Iola Nicolai, Susie Naughton, Alice Nedlam.

O'Madegar Isanell, Angela Ogden.

Parry, Charlotte, Mrs. T. A. Prentice, Carrie E. Perkins, Eveline Payne, Agnes Paul, Sue Perry, Blanche Q. Paquette, Jeane Purtell, Evelin Cole.

Ries, Bernadine, Emma R. Robinson, Katherine Riordan, Nellie Russell, Gertrude Raymore, Amy Ricard, Rose Rand, Elizabeth Rathburn, Lu—, Raymond, Jean Rottenberg, Mrs. Wm. W—, Mrs. C. Raymond.

Shipmegrover, Helen, Rose Stanley, Ada Mae Scott, Mabel Snider, Ella Smyth, Lottie Stanton, Rose Stuart, Nattie Sheridan, Charlotte Severson, Elmer Sanford, Elaine Seebaer, Francis Starr, Emma Seigel, Vera Sabine, Mrs. Chas. Sutton, Georgia Snyder, Ada Sandry, Amy Stuart, Lillian Sterling, Marie Stuart, Clara Sidney, Minnie Seligman, Mrs. Geo. S. Spencer, Mrs. Fredk. Sullivan, May Sherman.

Townsend, Kathryn, Jeane Towler, Bessie Thorne, Kittie Thornton, Dorothy Tennant, May Trask, Marcella Tasche, Maud Thomas.

Vane, Lilla, Lita Vance, Vivian Vaughn.

Ward, Irene, Helen R. Wallace, Stella Wisener, Anna Wilson, Essie Willis, Mrs. Odell Williams, Marion A. Wilbur, Lillian M. Weaver, Irene White, Beulah Watson, Virginia Warren, Mrs. Edw. Warner, Hattie Wells, Ada Woodhill, Mae Wilson, Marge Wright, Isabel Walker, Edith Ward, Margaret Walker, Estell Wilmott, Francis Williamson, Emma Wahl.

MEN.

Ames, Edw., Chas. Arnold, Al Arnons, Louis Ancker.

Bertin, Todi, Lester B. Bee, Jos. Reid, W. B. Bennett, J. Edw. Bennett, Frank Bonsoff, Frank Baker, Jack V. Barrett, Chas. Bale, Chas. Ryle, Muriel Bentley, Edward P. Bowers, Paul Brady, C. M. Bates, Frank M. Beegden, Jos. S. Black, L. Baltz, Alf A. Bostell, Fred E. Bond, Jr., Burleigh, Harry D. Bridge, Clarence A. Byrne, Frank Bacon, Chas. L. Cashman, Harry C. Ed Clarke, Chris Henry C. Colger, Jack Caldwell, Dan Cupid, Wm. J. Coleman, Gt. B. Curtis, Geo. H. Conklin, Chas. Cherry, M. C. Croft, Sam Curtis, Louie Cushman, Walter Creighton, Walter Cuyler, Richard Cutler, L. E. Conmes, Herbert Cutler, Frank L. Cardiff, Thos. Colburn, Wm. C. Carr, C. W. Chapman, H. L. Craig.

Dupont, Wm. H., Dan Demarest, Edmund Deane, Prof. J. R. Deane, Rudy Dusent, Emmett Devoe, Jas. A. Donnelly, Sydney de Grey, Francis Dawson, Edw. de Cuesta, Robt. Downing, Oswald Durgach, H. E. Delamater, Geo. Dale, Wm. Dennett, W. J. Duffey, Jno. Dunne, Joe E. Dvorak, Byron Douglass, W. C. Davis, Dempsey and Shannon.

Earl, Harry, Jas. S. Edwards, J. Gordon Edwards, Edw. Emery, Wallace Erskin, C. H. Endmon, C. W. Emerson, Wm. M. Elliott, Chas. Ellis, Richard Earle, E. R

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Barney Fagan and Henrietta Byron are topliners at the Chicago Opera House this week, and others on the bill are Hines and Remington, Wilton Brothers, Lotta Gladstone, Julius Tannen, and McCue and Cahill.——At the Masonic Temple: James J. Corbett, Papinta, Hal Davis and Inez Macauley, Rooney and Francis Raymond Musical Trio, Olivette (shadowgraphs), Fred Waddell.——Olympic: Ross and Fenton in a burlesque, Hal Godfrey and co., Martini and Maximilian, St. Onge Brothers, Anna Caldwell, Francelli and Lewis, Harry Thomson, Foster and Foster, the Brittons, and Ivan and Dollie Mann.——Haymarket: Emmet Corrigan in a comedy, Bellman and Moore, Rappo Sisters, Irving Jones, A. P. Rostow, Smith and Fuller, Phil and Nettie Peters, Marion and Dean Walter Daniels, Gallando, Dill and Ward, and Chris Lane.——Sam Jack's: J. Bernard Dyllyn, Ward, Bradburn and Murphy, Frey and Fields, Orth and Fern, and others of The Blue Ribbon Girls.——Trocadero: Jolly Grass Widows, with Nat Fields, Alex Carr, Guy Rawson, Marie Teresa, Mae Hilliard, and Ruth Everett.——Clark Street Museum: Roberts and Ralston, Kenure and Chapman, Jennie Mack, and Fay de Lons.——Coliseum Garden: Brooke's Band.——Chutes: Ethel Benton, Shaffner Brothers, and Old Kentucky Quartette.——Items: Eva Mudge, with her clever lightning change act and her songs, made a great hit at the Chicago Opera House, following her engagement at the Masonic Temple. She sang "Bill Bailey" in a serious way that caused encores until she made a speech asking to be excused. Miss Mudge says she is going on the road to be the star of a co. of her own, which will be a loss to vaudeville, where acts of unqualifiedly high character are none too many.—Harriet Avery Shakoach made a hit at the Chicago Opera House with "Hiawatha," responding to encores.—Barnum and Bailey's Circus closes its two weeks Saturday.—Coliseum Garden season a great success, with attendance of 250,000 for season, and last week larger than ever. Season will be extended seven weeks, to Oct. 21, when fourth annual horse show will take possession. Coliseum management announces another garden season for next Summer as certainty, with many bands bidding.—Katherine Bloodgood, the contralto, at the Masonic Temple next week.—Emmet Corrigan is getting an act ready, which will require seven horses and several actors. It will be put on at the Haymarket in October, and Mr. and Mrs. Lee Hickman will assist Mr. Corrigan. O. L. COLBURN.

BOSTON, MASS.—Ned Wayburn's Minstrel Misses form the most conspicuous vaudeville feature this week. They head the bill at Keith's, and they have been most elaborately boomed in advance, so that there is greater interest in them than in anything of the sort that has been seen here in a long time. The other features are Herbert Brooks, Mr. and Mrs. Gardner Crane, Francis Gerard, Brown and Nevarro, Coakley and McBride, the Albanes Troupe, Tim Cronin, Thomas Breen, Mabelle Eckert, John Healey, Clerry and Bates, Mankaite, and Keith's motion pictures.——The Fay Foster Burlesquers are at the Palace this week, presenting in their olio Terry Elmer and co., Mosher, Houghton and Mosher, Cosmopolitan Trio, Crawford Sisters, Cunningham and Smith, Lawrence Crane, and Constance Windom.——Weber's Dainty Duchess co. is at the Lyceum. In the olio are Williams and Adams, Jordan and Harvey, Hayes and Suits, Zimmer, and the Duchess Four.——The Faust Trio heads the bill at the Howard Athenaeum, and in the list appear the Leslie Brothers, Kelly and Reno, Howard and Harris, James and Bonnie Farley, McIntyre and Rice, Mr. and Mrs. Ben Hunn, Cunningham and Lord, Will McDermott, James Weitzel, Miles and Nitram, the Hiltorks, Kennette and Patterson, Billy Hines, Kitty Hedfron, and the cineograph. For a Decision is the burlesque this week.——At Austin and Stone's the olio includes May Bryant, Maud Harris, Alice Thornton, Beatrice Kennette, Florette Koppe, Marialve and Plunkett, McKeevers and Sandry, Higgins Brothers, Murray and Silver, and the Melburns.——J. W. Gonan's Alabama Troubadours is the attraction at the Medford Boulevard Theatre for the last week of the season.——Dot Davenport, who will soon rejoin the Howard Athenaeum Stock co., is visiting her parents at Lafayette, Ind.—B. F. Keith has generously volunteered to provide vaudeville attractions when the Honorable Artillery Co., of London, comes here next month, as the guests of the Ancients.—Chief Justice Mason, of the Superior Court, last week issued an order of notice in a bill brought by the Castle Square Opera co against the Rents-Santley co., seeking an injunction to restrain them from using or advertising the opera The Sultan of Sulu, or The Sultan of Zuzu, as one of its attractions. The bill also asks for an accounting. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Chestnut Street Theatre presents a splendid programme 14-19. Minnie Seligman, supported by William Bramwell, in Her Sister, Holdin's Mannikins, Charlie Case, Paulinetti and Pico, Harrigan, tramp juggler; Bruno and Russell, Three Richards, Foote and Bertram, Brandon and Wiley Ed. Gray, Simmons and White, Cora Kilfant, Bello Veola, Edwin I. Boyle, and the biograph. Business, as usual, capacity.——Keith's Bijou with return to vaudeville has regained the popularity and patronage of "ye olden times." Attractions 14-19: Eugene O'Rourke and co., Willis Family, Reno and Richards, Palfrey and Hilton, Barr and Evans, Margaret Scott, Leighton and Leighton, Tommy Baker, Hallman, Mark Sullivan, Robert Carter and co., Bissonnetti and Newman, Revere Sisters, the Castanos, and the biograph.——At the Trocadero 14-19 Sam Devere's Own co. holds the week. Business big.——Harry Morris' A Night on Broadway furnishes a strong attraction 14-19 at the Lyceum. Harry Bryant's Burlesquers 21.——Arch Street Museum 14-19, with continuous, presents Van Leer and Duke, Edythe Kelly, Allen and Delmain, Lillian Barlow, Phil Staats, Siddons Brothers, and the cineograph.
S. FERNBERGER.

WASHINGTON, D. C.—Manager Chase gave a house warming Thursday night, when a number of critics, newspaper men and others were given a view of his renovated and elaborately decorated playhouse, and a rich surprise was sprung in the thorough completeness of the work of the Summer months. A wonderful departure has been made—one that will be greatly appreciated by the host of regular theatre patrons. A change from the dark Moorish decorations of the past to the bright French Renaissance style of treatment makes a happy transformation. The Pennsylvania Avenue entrance is filled with antique furniture. The stage has not been forgotten. A new and more convenient stage entrance and several new and comfortably appointed dressing-rooms have been added, and the stage stocked with complete new sets of scenery. It is stated that the redressing cost in the neighborhood of $10,000. The regular season opened with two capacity audiences to-day, the attractions being Henry Lee, Pauline Hall, Musical Colbys, Georgia Gardner and Joseph Maddern, Charles R. Sweet, Talbot and Rogers, Valmore and Horton, and the Maxamith Duo.——Scribner's Morning Glories are at Kernan's Lyceum, to be followed 21 by The Moonlight Maids. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): After a very successful season of stock, vaudeville was resumed T. The bill was well chosen and on opening night a S. R. O. house vigorously applauded. The feature was the comedy sketch by Edward Ellsner, entitled The Actor and the Count admirably presented by Frank Keenan, assisted by Frances Fontaine and Kate Long. The sketch is very well written and was delightful in every way. Mr. Keenan appeared in two distinct characters, and in both was artistic and effective. A large share of the honors fell to Miss Fontaine, an attractive young woman. Her role was well suited to her and she gave a charming portrayal. Kate Long as Bridget gave a clever impersonation and the sketch was handsomely staged and mounted. Ned Wayburn's Minstrel Misses appeared in a novel act, and were well received. Harry Davenport scored a hit. The bill included: Tim Cronin, Prince Kokin, St. Onge Brothers, Avon Comedy Four, Brooks Brothers, Maybelle Eckert, Earl and Wilson, Davis and Walker, Rae and Bennedetto, and biograph. 14-19: Robert Hilliard and co., Charles T. Aldrich, Moore and Littlefield, Wallno and Marinetti, Hal Merritt, Grace La Rue, Bertha Stanhope, Barlow and Nicholson, Russell and Buckley, Nice Twins, Brothers De Van, Robbins and Trennamen, and Bertina.——Westminster (George H. Batcheller, mgr.): Fine entertainment 7-12 by Dainty Duchess co., with specialties by Zimmer, Williams and Adams, Frye, Allen and Evans, Jordan and Harvey, and Hayes and Suites. Business very good. The Brigadiers 14-19.
HOWARD C. RIPLEY.

ST. LOUIS, MO.—Judging from the way the various acts at the Columbia were received week of 7-13 it would be hard indeed to tell just who was the star. Barney Fagan and Henrietta Byron were the headliners, and offered a pleasing bit of genuine comedy in addition to an exceptionally clever dancing turn. Lew Wells, Isabelle Saeger, Wilton Brothers, McCue and Cahill, Lotta Gladstone, and Julius Tannen were good. Week 14-20: Milly Capell, Mr. and Mrs. Perkins Fisher, Lytton and Gerald, Paula and Dyka, Nelson and Milledge, the Lowitts, Lizzie McKeever, McGrath Brothers, Gordon Eldrid, Hathaway and Walton, and Mlle. Hilda.——The wet weather was bad for Delmar Garden last week, yet there was a good attendance. Richard, Burns and Newman furnished good entertainment, as did Harris and Sidman, Dubec's animal actors, and Grossi and Martenetti. The season closed Sunday, 13, with a great gala day.——Hasbagen's vaudeville department had last week among others, the Coney Island Show Girls, Fannie Miller, George Slevin, Stella Vermont, Perkins and Schultz, and Carson and Foster.
J. A. NORTON.

KANSAS CITY, MO.—At Hopkins' Forest Park 6-12 a bill of much merit opened to S. R. O. at both Sunday performances, and the audiences continued large throughout the week. Honors were evenly divided between the Three Keatons, Sherman and De Forest, and Howard's ponies, dogs and monkeys. Mr. and Mrs. Jack Burch, La Gette, and Sophie Burnham also won applause. Sunday afternoon and evening 13 will be given over to the amateurs, which will end the season.——Electric Park closed its season 6 with the vaudeville bill of the preceding week. Earl Flynn, Pauline Westerly, James McQuade, and Leon and Bertie Allen sharing honors.——The Orpheum will open matinee 13 with Clayton White and Marie Stuart, the Great Alexius, Macart's dogs and monkeys, Golden Gate Quintette, Julian Rose, Wynne Winslow, Russell and Locke, and the kinodrome.
D. KEEDY CAMPBELL.

COLUMBUS, O.—Olentangy Park Theatre (J. W. Dusenbury, mgr.): Good business was the rule Aug. 30-5. On the bill were Soto Sunetaro, Lawson and Namon, Three Troubadours, Marvelous Orton, Sisters Millar, Bimm, Boom, Bamm, Tom Hardy, O'Rourke and Burnett, and Childress Robisch. Fair business week 6-12. On the bill were the Weston-Raymond co., the Misses Delmore, who won unqualified favor; Albert C. Waltz, Rensetta and Slater, Earl Taylor, and Ricton.——Edison (Davis and Conrad, mgrs.): This miniature theatre has thus far fulfilled the promises made for it by its managers, that of affording patrons a meritorious performance for 10 cents. The bill week 7-12 consisted of Sully and Phelps, Alice Gordon, Musical Cands, Lilla Linden, and the polyscope; business fair. W. W. PROSSER.

CLEVELAND, O.—Chase's Empire (C. J. Stevenson, mgr.): Mary Norman is the headliner of the following bill 14-19: Frank Keenan and co., Hal Stephens, Johnson, Davenport and Lorella, Misses Delmore, and the Gagnoux.——Colonial (A. F. Marsh, mgr.): Aga will head the bill 14-19, and the rest are Lew Sully, Arnim and Wagner, and Brothers Schenk.——Star (Drew and Campbell, mgrs.): Al. Reeves' co. appears at this house 14-19. In the olio are Andy Lewis and co., Katherine Dahl and co., Doudine and Williams, Van Der Koor, Tossing Austins, and Al. Reeves. At the Star C. L. Hertzman has succeeded Charles Frear as press representative, and the popular treasurer, C. J. Kitts, is assisted by a younger Drew, son of Frank Drew. WILLIAM CRASTON.

CINCINNATI, O.—The third week of the Columbia season was marked by an extremely good bill 6-12. The Six Montroses, acrobats, were easily the star feature. Louise Dresser offered a repertoire of new songs. Laughable sketches were presented by Carleton and Terre, and Searl and Violet Allen. The Columbian Trio gave an excellent specialty, and Jack Norworth made a big hit with his monologue, Falke and Seamon, and Hal Godfrey and co. in A Very Bad Boy completed the bill.——The closing week of the Lagoon's season 6-13 introduced one of the best bills of the season. Conroy and Pearl, Ray Cox, Whiting and De Mondi, and the Lawrence Trio made up the bill.——The Kentucky Belles were seen at People's 6-13, drawing large houses. H. A. SUTTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): The remodeled theatre opened 7 and is more attractive than ever. The many improvements will be appreciated by the patrons. The feature is Emmett Devoy and co. in The Saintly Mr. Billings, a bright skit. Mlle. Agoust and Charles H. Weston offer a playlet which is exceedingly clever, called After the Ball. Hoey and Lee, Three Marions, Holden and Florence, Ford and Cantwell, Austin and Peters, and the electrograph make up the olio. Week 14: Howard and Bland, Yeager and Yeager and Six Cotton Blossoms, Irene Jermon, Stanley and Brockman, Van Brothers, Ferrar, Cole and co., and Lenore and St. Clair. JANE MARLIN.

NEWARK, N. J.—Proctor's bill 7-12 was good. Lillian and "Shorty" De Witt were clever in comedy and dancing. The Watermelon Trust, a melange of fun and nonsense, was given by a quintette of as capable performers as have yet appeared here. George F. Hall's impersonations and recitations won favor. Others were Nelson and Milledge, Mr. and Mrs. Nell Litchfield, Frank Wayne and co., Bennett and Young, Paul Stephens, and the kalatechnoscope.——The Blue Bloods filled Waldmann's 7-12. The co. is a good one. The olio was made up of Curtis and Adams, Sisters Franklin, Three Lelliotts, Abbie Carleton, and the Banvards. Rice and Barton's co. 14-19.
C. L. NELSON.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): A thoroughly entertaining bill at the Grand 7-12 including: Mary Norman, the skillful impersonator and caricaturist; Maxwell and Dudley, Manning Entertainers, Charles Ernest, Ollie Young and Brother, Donahue and Nichols, Irene Franklin (a favorite here), and the bioscope.——Empire (Charles Zimmerman, mgr.): Frank B. Carr's Thoroughbreds 7-12 included: Tony Kennedy, Mlle. La Toska, Empire Comedy Four, (bright) Dan Russell, Blanche O'Neill, Blanche Washburn, and Josie Flynn.
GEORGE S. APPLEGATE.

TOLEDO, O.—The three Summer houses close 13. The Farm had Rose and Drayton, Dorothy Neville, Mary Hampton and co., Cook and Hayes, Bailey Brothers, and the Dancing violinist.——Casino: Hayward and Hayward, Dick and Effie Guise, Charles La Found, Hardie Langdon, and Todd Judge Family.——Bellevue Park: Rice and Cady, Schiller Brothers, Pulaski Brothers, Galaway and Albright, Raymond Bell, and Edward T. Harris. C. M. EDSON.

JERSEY CITY, N. J.—Boo Too (Thomas W. Dinkins, mgr.): Fred Irwin's Big Burlesque co. 7-12 to good business. Rents-Santley co. 14-19. Bohemian Burlesquers 21-26.——Items: Willie Weston, as a singer and imitator, is one of the best members of the Irwin co.—Mabel Carew and Gertie Hayes are doing an act that is a novelty, full of good sayings and plenty of action. WALTER C. SMITH.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Eagle Burlesquers drew a crowded house 6, and the performance met with general approval. The olio was better than the ordinary. Hearty applause greeted Annie Hart, Conroy and McFarland, Benny Welch, Post and Clinton, Rausch Trio, and Ida Emerson. World Beaters co. 13-19.
CLAUDE L. N. NORRIE.

TORONTO, CAN.—Shea's (M. Shea, mgr.): House was packed 7-12. With a good bill people were turned away. Bill: Charles Dickson, Ethel Levey, the great Leon, the Savilles, Harry Le Clair, Three Polos, Haines and Vidocq, the Three Caramels, and the kindograph. STANLEY McKEOWN BROWN.

ALBANY, N. Y.—Gaiety (Agnes Barry, mgr.): Weber's Dainty Duchess 3-5 drew well. Knickerbocker Burlesquers followed 7-9 to big business. Harry Bryant's Burlesquers 10-12.
CHARLES N. PHELPS.

SALEM, MASS.—J. W. Gorman's Summer Theatre (M. J. Dayle, mgr.): J. W. Gorman's Imperial Minstrels drew good audiences week Aug. 24. Week 31-5: Yackley and Bunnell, Willie Hale and Francis, Hill and Whitaker, George Davis, Arthur Kelter, and Louder and Stanley. Business was good week 7-12, the last of the season. Four Lukens, Vilona Sisters, Fonte Boni Brothers, Marvel and Gleason, and Sam Adams pleased. The season has been successful, although business has suffered greatly from the poor weather.——Mechanic Hall (James E. Moore, mgr.): The second season of vaudeville at this house began 7 under new management. James E. Moore, manager of the Portland There, is the new lessee and will conduct the house along the same lines that have made his Portland enterprise so successful. Harry C. Stanley, formerly of the Portland Theatre, is the local Manager. George Wilson headed the opening bill, the others being Stinson and Merton, Bobee and Hyers, Kelly and Reno, Barlow and Nicholson, and the Breens. Biograph and stereopticon pictures were also given. An orchestra, under Vigz Arutzen, late of the Colonial Theatre Orchestra, Boston, will be a feature of the house. The attendance 7-10, fair.

ROCHESTER, N. Y.—Cook Opera House (W. B. McCallum, res. mgr.): The regular season of vaudeville opened 7-12 with a strong aggregation of artists headed by Marcel's Living Art Studies. This cosy house has been thoroughly overhauled and redecorated and a full new orchestra with the popular musician, Joseph Monk, as director, has been added, which will be appreciated by the patrons. Others in the opening bill were Zasell and Vernon, Kennedy and Rooney, Charles H. Bradshaw and co., Clifford and Burke, Elsie Bernard, Kelcy Sisters, and Margaret Webb. Week 14-19: Lewis and Ryan, the Avolos, Finlay and Burke, Collins and Hart, Adamini and Taylor, Dancing Doyle, De Laur-Bebrimont Trio, and Galetti's dogs and monkeys.——Empire (Harry C. Jacobs, mgr.): Robie's Knickerbocker Burlesquers appeared before large audiences Aug. 31-5. The olio included Ella Gilbert, Clyde Darrow, Alleene Vincent, Frank Finney, John H. Reid, Burt and Hawthorne, and the Amatos. Clark's Runaway Girls appeared to big business 7-12. Rose Hill co. 14-19.

DETROIT, MICH.—Temple Theatre week 7-12 has several acts above the average. George Primrose and his two assistants, Johnnie and Willie Foley, scored heavily. Delaur and Debrimoot too well in an operatic act. Merlo and Aldo in gymnastic feats are clever. Kitty Mitchell, a chic little entertainer; the Nichols Sisters, Collins and Hart, the Lamontes, George H. Wood, the Laferts, and the biograph all did well.——The Avenue Theatre week 6-12 had a nicely balanced bill, headed by the Mysterious Aga, whose marvelous feats were the subject of much comment. Milton and Dolly Nobles, in A Blue Grass Widow, assisted by Genevieve Cliff, pleased as usual. Lew Sully, with a bunch of new songs and jokes. The Two Baileys in a dancing and singing specialty "The Maid of the Mill," by Bruno, Arnim and Berth Wagner. The Goolmans, Carson and Willard. The Goolmans, Carson and Willard, and Charlotte Parry a good singer and clever imitator of well-known actresses, and the vitascope.

BAYONNE, N. J.—Frank's Opera House (Charles Kanter, mgr.): Big business prevails. The new faces Aug. 31-5 were Edmund Hayes and co., Ed Gray, Yankee Four Comedy co., Martine and Balmo, John E. Drew, Sisters De Faye, Ostrado, and Jennie Kingston. The female orchestra plays on the hotel piazza every afternoon and evening before and after each performance. To appear 7-12: Single Billy Clifford, Gertie De Milt, Petching Brothers, Shevlin's Creole Belles, Gates and Nelson, Zanfreda and Mansfield, the Lavilles, and Seymour Sisters; business is fine, and the season so far has been a gigantic success.—Items: Gertie De Milt is a clever song and dance woman and a favorite at Frank's Opera House, her second appearance in three months.—Single Billy Clifford is doing a neat act, and makes a hit.—The end of the season at this Summer resort does not appear to be in sight.—McGee and Walsh opened 8 in place of Zanfreda and Mansfield.

PEORIA, ILL.—Weast's (P. A. Weast, prop.): Week Aug. 31-7: Blair and McNulty, Barry and Jones, the Prampins, and Carrie Winkler; good houses. Week 7-14: The Irvings, Griffin Sisters, Henry and Heiman, the Boyles, and Franklin and Hayman. Crowded audiences; good bill.——Main Street (Will Nash, mgr.): Week 7-14: Waterbury Brothers and Tenney, Dan and Delly Mann, Saona (impersonator), John T. Tierney, Maud Beall Price, Armstrong and Wright, and the peoriascope. A hand-to-seat bill and jammed attendance.——Jacob's (A. F. Jacobs, prop.): Week 31-7: De Vare Comedy Four, J. H. Maxwell, Edna Collins, and the Midgleys. Week 7-14: May Hofer, Gay and Feddessans, Adams and Adams, and the Midgleys. Pleasing programme; satisfactory attendance.——Item: All of the Main Street Theatre patrons are very much pleased at its again being open for the season.

PORTLAND, ORE.—Neither rain nor the circus were strong enough to lessen the drawing of Shields' vaudeville offering Aug. 23-28. The bill presented included Rose and Severn, Zoyarra, Caston and Harvey, Nettie Hillyer, Sittel, the strong man; Thompson Sisters, and the polyscope. Week 30-5: Rube Perkins, the Bronsons, Caston and Harvey, the La Manes, Rand and Byron, Edwin R. Long, Kalcratus, Nellie Hillyer, and the polyscope.——The Empire continues in prosperity and pleasing programmes. The new acts presented 24-29 were Louie Dacre, the Three Kulins, Trask and Rogers, Excella, Maud Still, Lloyd Spencer, and the bioscope. Van Fossen, and McCauley and Zana were the successful holdovers. Week 31-6: Tetsurvare Troupe, Loa Dunbyella, Mounts and Delmar, Trask and Rogers, Excella, Lloyd Spencer, Maude Still, Three Kuhns, Louie Dacre, and the bioscope.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, mgrs.): Opening week, Aug. 31-5, shows a great bill, including Edward Doyle, juggler and hoop roller, one of the best acts ever seen here. Dorothy Kenton, society banjoist, pleased. Mathews and Ashley found favor in a funny skit called Money Mad. Tom Nawn and co. in Pat and the Genie give us a real novelty, and it took the house by storm. Delto and Zella in barrel jumping were fine. Charles Kenpa was great in his one man act, The Fakir. John L. Kearney and May Duryea in Edmond Day's skit, The Impostor, were very good. The bill closed with the vitagraph. S. R. O. is the rule. Week 7-12 shows an exceptionally strong bill, which includes Gus Williams, William Friend and co., Avery and Hart, Favor and Sinclair, the Glees, Mortimer Bassett, Martin and Belmo, and the vitagraph. Large houses.

LOS ANGELES, CAL.—Orpheum: Elfie Fay headed the bill week Aug. 23. She got plenty of applause. The Kaufmann Troupe of bicyclists offered nothing new. Sidney Wilmer and co., in A Thief of the Night, took very well. Wynne Winslow is a soprano of some merit. Holdovers were Dooley and Tenbrooke, Roberts, Hayes and Roberts, George E. Austin, and Macart's dogs and monkeys. Three new items were on the bill 29-6. Lew Hawkins headed the list and was a favorite. John Le Clair, in very good comic juggling, and Heeley and Meeley were new. Holdovers were Macart's dogs and monkeys, Sidney Wilmer and co., Wynne Winslow, Elfie Fay, and Kauffmann Troupe.——Chutes: Holdover bill week 22-29. Nothing new 28-5. This place is building up a very fine zoo.

FALL RIVER, MASS.—Rich's (A. E. Rich, mgr.): Dainty Paree Burlesquers Aug. 24-26 had fair business and offered an average bill. Rice and Barton's Big Gaiety co. 27-29 proved a strong attraction to large business. Wine, Woman and Song 7-9. Foxy Mrs. Katzenjammer 10-16.——Casto (Al. Haynes, mgr.): Season opens 14. Too Much Married, a musical comedy, will be presented by Al. Haynes, and Julia Redmund, Frank Boyle, James A. Beall, Margaret Rosa, Edith Crone, William and Lillian Bartell, and Joseph Morgan. The co. have been playing it through the South during the Summer with great success. Vaudeville turns will be given by Borani and Nevaro, Alice Cheslya, Will J. Tomkins, and Lavine and Leonard.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Week 7: Labor Day S. R. O. was displayed at both performances, and large audiences were pleased the rest of the week with the following bill: Genaro and Bailey, Picollo's Midgets, George W. Day, McNulty Sisters, Two Astons, and the kinetograph. Melani Trio, billed, could not come, and Musical Trewets, of this city, appeared instead and gave his usual fine performance. Week 14-1 Tom Nawn and co., Lillian Burkhart and co., Clarice Vance, Three Westons, Harry Brien and others.——Item: The following vaudeville talent will appear at the Lancaster County Agricultural Fair 15-19: Ito Judge Family, Joe Barton, and Lockard.

YOUNGSTOWN, O.—Idora Park (Edward Stanley, mgr.): Week Aug. 31: One of the best bills of the season, with Gordon Eldrid and Earl Lindsey the big hits. Mr. and Mrs. Stuart Darrow and Wally and Lottie Helston also did well. Manning and Haynes opened the bill. A free outside attraction, "Dare Devil" Whittaker, gave slide for life all week and escaped death. Business remarkable.——Avon Park (G. Wess, mgr.): Week 31: Warren and Howard, Evans and Lloyd, Mary Madden, Clifford and Burke, and the Barneys. Week 7: Claire Maynard, Tegge and Daniel, the Avers, Ivan Hoe Munn, Mary Madden, and Hugh and Bessie Lee.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, props.; T. C. Bergeron, mgr.): Week Aug. 17 the Keatons were topliners. Armstrong and Holly, Bessie Taylor, Hadjieskis, Dick and Alice McAvoy, and Al. Ferguson. The best week of the season. Week 31: Hadjieskis (second week), Dick and Alice McAvoy, Harmony Four, Leonzo, Castellat and Hall, and Dan Recklaw. The Harmony Four met with approval.——Item: The Overholser Opera House opens season 5 with Olympia Opera co. Owing to a delay in material the new house will not open till Oct. 15.

SEATTLE, WASH.—Empire Park Theatre: Another excellent bill drew large audiences, such as have continued since the opening, during the week Aug. 24-30. Bill: Julian Rose, Lillian Sutherland, Martinetti, Reese Brothers, Grierson Sisters, Anderson and Wallace, Arthur Hahn, Frederick the Great, Williams and Gordon, and the bioscope. For its tenth successful week this house offered an excellent bill 31-6 to excellent business, as follows: Julian Rose, Lillian Sutherland Martinetti, Reese Brothers, Van Fossen and McCauley, Grierson Sisters, Zano, Arthur Hahn, Anderson and Wallace, and the bioscope.

MONTREAL, CAN.—Theatre Royal (J. B. Snarrow, mgr.): Fay Foster Burlesquers gave an excellent entertainment Aug. 31-5. The burlesque, The Dancing Missionary, is above the average, and the specialties are capital. Those especially worthy of mention are Mosher, Houghton and Mosher, Crawford Sisters, Lawrence Crane, and Yule, Reno and Simonds. The scenery and costumes are new and pretty. New City Sports 7-12 to good business. The co. is fair. Knickerbocker Burlesquers 14-19.——The regular season at Sohmer Park closed 6.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Opened for the season Aug 31. Mary Dupont and co. in A Sunday with Aunt Martha, Yeager and Yeager, Stuart Barnes, Van Brothers, Kingstone Girls, Antrim and Peters, Ford and Cantwell, and the electrograph are filling the house with well pleased audiences. Week 7-12: Watson, Hutchings and Edwards, Nell Moran and Dean Edsall, McIntyre and Rice, Two Roses, and Smith and Powell to large houses.

LOUISVILLE, KY.—The Thoroughbreds co. filled a highly successful week at the New Buckingham Aug. 30-5. In the co. are Mlle. La Toska, Washburn and Flynn, Empire Comedy Four, Mlle. Tyrene, and Kennedy and Evans. Business large. Tiger Lilies 6 did a rousing business. Kentucky Belles follow.——The season at Hopkins' Temple opened 6 to an overflowing house. In the co. are Marco Twins, Clivette, Ferguson and Mack, Pantzer Trio, Claudius and Corbin, Ruth Nelta, biograph, and Madame Mantelli.

NEWPORT, R. I.—Freebody Park: With Imogene Comer and Mr. and Mrs. Neil Litchfield as headliners, also Rice and Elmer, Little Gladys, Swan and Bambard, Petching Brothers, Alice Thornton, and Marlowe-Plunkett Trio, the bill week Aug. 31-5 drew large and well pleased houses. Week 7-12 bill included Adonis Trio, Harry Breen, the Merrills, McDonald and Huntington, Margaret Ross, Elmira Sisters, and Bounding Bard. Excellent business throughout week.

EVANSVILLE, IND.—Cook's Park Theatre (Harry Laurence, mgr.): The bill week 6 includes Harry Scott, Kerns and Cole, Santors and Marlow, Baby Gleanroy, and L. Kernsco. This is the third week for Mr. Scott, his popularity proving unquestionable.——West Heights (Francis Rogers, mgr.): Bill week 6 is an innovation, a one-act drama called The Repentant, by the Jerome-Meredith co., heading the bill. Others are C. W. Tolofson, St. Clare Sisters, Belle Lamont.

SYRACUSE, N. Y.—Lyceum (M. S. Robinson, mgr.): The bill Aug. 31-5 included Adelaide Herrmann, Mr. and Mrs. Alfred Kelcey, Kelly and Kent, Eddie Horan, Morton and Russell, Harry Brown, Laura Dean, and the vitagraph drew well. A good bill 7-12, headed by Marie Dressler, with Will H. Sloan and Yolande Wallace, Barr and Evans, Whistling Tom Browne, Major Doyle, Delmar and Sully, and Billy Carter, drew large houses. 14-19: Kilties' Band, Mr. and Mrs. Mark Murphy and others.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, mgr.): The Brigadiers was the attraction Aug. 31-5, and they did a nice business. Nellie Burt, John A. West, Martine Brothers, Laura Bennett, and the Starr Brothers make a good olio. Cracker Jacks 7-12.——Item: The Bijou has been thoroughly redecorated and presents a neat appearance. The staff remains about the same, with the exception of Business Manager Abe Leavitt, who succeeds Manager Broeck.

WALLA WALLA, WASH.—Shield's Park (Rasmas and Nelson, mgrs.): Despite inclement weather the park did good business week Aug. 24-29. The Leons headed the bill with their aerial act and were followed by Harrison Brothers, May and Baby Owen, Little Irene Kober, and the polyscope.——Items: Manager Rasmas, of Shields Park, gave a benefit 25 for Mrs. Kober, who is ill at the Walla Walla Hospital. Quite a neat sum was realized.

SCRANTON, PA.—Star (Alf Herrington, mgr.): Vanity Fair Burlesquers opened the season Aug. 27-29. Audiences large. Imperial Burlesquers pleased big business 3-5. Dainty Paree 7-9; strong attraction; large houses. Merry Maidens 10-12.——Item: During the Summer Manager Herrington has had the interior of the house remodeled and refurnished, and has added many improvements, which make this house one of the most attractive in this section.

ST. PAUL, MINN.—Star (Northern Theatre Co., lessees and mgrs.; Mort H. Singer, res. mgr.): Trocadero Burlesquers Aug. 30-5; attractive entertainment to big audiences. Olio: Frazier and Peterson, Belmont and O'Brien, Grace and Frank Graham, Wink and Mack, Joe Morris, Minnie Rhinehart, and Tom Haverly. James Hyde's Blue Ribbon Girls 6-12 gave an attractive entertainment to large audiences.

SPRINGFIELD, O.—Spring Grove Casino (L. J. Dalie, mgr.): The Cadet Novelty and Concert co. Aug. 30-5, composed of a number of musical specialties, songs and comedy work, was presented by the members of the local Cadet Band, who are preparing to take the co. on the road. The attendance was only fair, on account of very cool weather, but was very appreciative. House closed 6.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week Aug. 23-29: Will H. Fox, Carleton and Terre, Lynch and Jewell, and the kinodrome. Week 30-5: Searl and Violet, Tod and Lazell, Warren and Blanchard, and the kinodrome. Week 6-12: Childress and Robisch, O'Rourke and Burnett Trio, Frevoli, Shannon and Lucier, and the kinodrome. Business continues great.

TROY, N. Y.—Royal (H. S. Winsor, mgr.): Fay Foster co. Aug. 27-29 pleased full houses. Dainty Duchess co. 31-2 gave satisfaction. Specialties by Zimmer, Williams and Adams, Frye, Allen and Evans, Hayes and Suits, and Jordon and Harvey. Phil Sheridan's New City Sports 3-5 to big houses. Harry Bryant's Burlesquers 7-9 pleased large audiences.

MENDON, MASS.—Lake Nipmic Park (D. J Sprague, mgr.): Week Aug. 31: Williams, Carsedy and Williams, Katherine Miller, the Castanas, Valentine and Connelly, and the Great Lynch. Week 7: James and Sadie Leonard, Crolius and St. Alva, George H. Thomas and co., Two Fantas, Nellie Chandler Rice, and the Great St. Belmo. Season closes 12.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): An extra strong bill week 7, including Will M. Cressey, Blanch Dayne, Charles T. Aldrich, Coakley and McBride, Russell and Buckley, Vera King, Belle Veola, and biograph, to capacity. Headlined for week 14 are Midgeley and Carlisle, and the Avon Comedy Four.——J. W. Gorman's Olympia closed season at Riverton Park to big business. Co. excellent.

POTTSVILLE, PA.—Tumbling Run Theatre (Robert E. Lee, mgr.): Week Aug. 24-29: Short and Edwards, Eulalie, Madeline Burdette, Gillson and Countess, the Brownings. Performance and business very good. Week 31-5: McNulty Sisters, Talbot and Rogers, Murphy and Palmer, Marie Laurant, and Carlotta Delmar. Business very good.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week Aug. 31: The Kinshers, Dainty Elinore, Martin's Musical Children and Robisch, May Nevin, Two Rayles, and Emily Webb. Strong bill, drawing well. Week 7: Carl Wanderson, Marion Livingston, Royer and French, Emily Edwards, Fransmathers and Lewis, and Clara Williams. Good bill drawing large houses.

LORAIN, O.—Empire (Will T. Brooks, mgr.): Theatre presents a very cosy appearance, repairs costing about $3,000. The Alcedos (second week), Thomas W. Thompson, Sisters McConnell, the Great Ladelle, Zaro, Phillips Sisters, Harry Burns, Don Gordon, Will T. Brooks, and the kinetoscope made a good bill. Bob Purvis and Humes and Lewis failed to appear.

DES MOINES, IA.—Ingersoll Park (F. Buchanan, mgr.): Business at the Park Aug. 23-28 was large. The new people 30-5 are the Morriseys, Mr. and Mrs. Jack Burch, Sherman and De Forest, Howard Sisters, and Meehan's dogs. James J. Corbett headed bill 6-12, including Spissell Brothers, Musical Kleists, Anna May Abbott, and Seeley and West.

NEW CASTLE, PA.—Cascade Park Theatre (Pennsylvania and Manoning Valley R. R., mgrs.): Aug. 31-5: Harry Le Clair, Selbini and Grovini, Kumins Trio, the Great Carvo, and Mamie Goodrich. Pleasing performance; big business. Week 6-12: Warren and Howard, Courley Brothers, Pete Baker, and Parker's dogs pleased big business.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop. and mgr.): An excellent bill 6-12 to big business. Lillian Burkhart in A Strenuous Daisy made a decided hit. Three Crane Brothers received much applause, as did Paul Barnes, whose parodies are good. Nellie Harris, Dottie Fox and Sophie Graham, and the moving pictures were all excellent.

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W. C. Fields, one of the greatest successes ever known in Australia, on making his first appearance in Australia on Saturday, created the greatest furore ever known, being recalled and recalled again and again by the enthusiastic audience that crowded the theatre from floor to dome.—Melbourne (Australia) "Age," June 15th, 1903.

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CORRESPONDENCE

(Continued from page 9.)

large audience. Haverly's Minstrels 3 pleased good house. The Irish Pawnbrokers 5 gave satisfaction to a fairly good audience. For Mother's Sake 8. On the Bridge at Midnight 9. The Game Keeper 12. The Head Waiters 14. The Village Postmaster 18. Richard Carvel 19. Near the Throne 21. Paul Revere 25. When the Bell Tolls 26. The Middleman 28. 'Way Down East 30.

MARIETTA.—AUDITORIUM (L. M. Lucha, mgr.): Carner Stock co. closed the week Aug. 31-5 with Cast Adrift, For Love and Honor, and Colleen Bawn; good audiences and attraction. Sousa's Band 11. Stetson's U. T. C. 16. Al Wilson 22. The Beauty Doctor 24. Adelaide Thurston 29. York State Folks Oct. 2. (Seipel and Best, mgrs.): Faust's Minstrels 8; fair audience; good attraction. Peck's Bad Boy 14. Martin's U. T. C. 23. Devil's Lane 3.

CANTON.—THE GRAND (M. C. Barber, mgr.): Formal opening of the house occurred 4 with Blanche Walsh, supported by a capable co., in The Resurrection to capacity. The Fays in Thamaturgy Aug. 31-3; mystifying exhibition of mind reading; business fair. Patrice in Driven from Home 9. Rebecca Warren in Tess of the D'Urbervilles 11. Stetson's U. T. C. 12. A Bunch of Keys 17. Henrietta Crosman in As You Like It 19. Himmelein's Ideals 21-26.

MANSFIELD.—LAKE PARK CASINO (E. R. Endly, mgr.): Y. W. C. A. 31-5 to light business. The Drummer Boy 7-12 opened to 1,000 people. Beggar Prince Opera co.——MEMORIAL OPERA HOUSE (Bowers and Mickley, mgrs.): Nearer the Throne 5 pleased good audience. Himmelein's Imperial Stock co. 7-12, presenting Knobs o' Tennessee to a large audience. Stuart Robson 14.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Patrice 7 to S. R. O.; two performances. An Indiana Romance 9. Vogel's Minstrels 11. Richard Carvel 12. Over Niagara Falls 14.——PARK THEATRE (Joseph Weber, mgr.): Will open 28 with A Good Old Summer Time.——ITEMS: Jay Liebman has resigned the treasurership of house, and Frank Tierney has accepted the position.

ZANESVILLE.—SCHULTZ OPERA HOUSE (J. G England, mgr.): The Himmelein Ideal Stock co. Aug. 31-5 to good business. Plays: The Black Flag, Northern Lights, Eagle's Nest, The Fairies' Well, Back Among the Old Folks, and The Great Devereaux Case.——THE WELLER (J. G. England, mgr.): John G. Vogel's Minstrels 2 filled the house and pleased. The Beggar Prince co. 11. Peck's Bad Boy 12.

ADA.—WHITESIDE THEATRE (A. W. Clutter mgr.): Nellie Long Stock co. Aug. 31-5 in A Nutmeg Match, A Struggle for Gold, Little Boss, Foggs Ferry, Original Sin, Two Orphans, and Cinderella; performances excellent to S. R. O. When the Bell Tolls 29. Old Plantation Oct. 6. Hutchinson Brothers' Minstrels 13.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Cathrin Rohr in Tess of the D'Urbervilles 5 pleased good audience. Vogel's Minstrels 9; fair house; performance excellent. The Merchant of Venice 15. The Game Keeper 18. Shooting the Chutes 21. The Power Behind the Throne 23. Sousa's Band 25. The Way of the Wicked 25.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Vogel's Minstrels 7; two packed houses. A Desperate Chance 12.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): The Way of the Wicked 3-5; fair attendance. Tess of the D'Urbervilles 7-9 pleased large business. Over Niagara Falls 10-12. The Game Keeper 14-16. The Eleventh Hour 17-19.

MT. VERNON.—NEW STAUBLE THEATRE (H. L. Bamear, mgr.): Thomas B. Alexander opened theatre 3, giving fine production of Near the Throne to crowded house. Chicago Stock co. 14-19.——LAKE HIAWATHA PARK AUDITORIUM: Kilties' Band 5 pleased two large audiences. Over Niagara Falls 7; fair performance and house.

CONNEAUT.—WELDON OPERA HOUSE (Pauli Brothers, mgrs.): Railroad Jack opened the season July 30; business fair; performance poor. Diger-Cornell co. Aug. 10-15; co. disbanded after last performance here. Peck's Bad Boy 27; large and well pleased audience. Quincy Adams Sawyer 5. Imogene 10. Gipsy Queen 16 canceled.

LORAIN.—VERBECK THEATRE (F. E. Johnson, mgr.): The Way of the Wicked (Manager Johnson's own production) Aug. 29 gave excellent satisfaction to very large and highly pleased audiences. Caroline Rohr in Tess 3. Over Niagara Falls 5. Quincy Adams Sawyer 7. Marked for Life 9. The Moonshiner's Daughter 16. The Merchant of Venice 17. A Bunch of Keys 19.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, mgrs.): Weary Willie Walker 21. Gibney Stock co. Oct. 5-10. The Billionaires 28. Beecher's U. T. C. Dec. 4. The Moonshiner's Daughter 16. 81 Plunkard 22. Micky Finn 29. The French Spy Jan. 6. Stetson's U. T. C. 26.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Henry E. Dixey in Over a Welsh Rarebit and Facing the Music 30; well received by a fair house. The Fays in Thaumaturgy 7-12 thoroughly appreciated by good patronage. Hi Henry's Minstrels 15.

STEUBENVILLE.—GRAND (Frank Burt, mgr.): Zig Zag Alley Aug. 22. Myrkle-Harder Stock co. 24-29 to good business. Marked for Life 31. Vogel's Minstrels 3 pleased full house. Rebecca Warren in Tess of the D'Urbervilles 9 pleased a large house. W. S. Cleveland's Minstrels 10. Down by the Sea 12.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Looking for a Wife 2 failed to please fair business. King Comedy co. 7-12 opened to good business in The Hour of Twelve; satisfactory performance. 'Way Down East 16. Peck's Bad Boy 18. Stetson's U. T. C. 19. Paige Comedy co. 21-26.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, mgr.): Carlene Rohr and good co. in Tess of the D'Urbervilles 3 to good business. Nellie Long Stock co. 7-12, presenting A Nutmeg Match 7 to large house. A Struggle for Gold and Fogg's Ferry; satisfaction. A Bunch of Keys 18.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Over Niagara Falls Aug. 28; good audience. John Hemmilin's King of the Desert 2; fair house; performance good. The Game Keeper 10. The Head Waiters 11. A Run on the Bank 15. A Hoosier Circus 16.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): John W. Vogel's Minstrels Aug. 27; large house; co. better this year than ever. Joe King's Comedians 1-5 opened to big house. The Dazzler 7. Robert Mantell 11. Stetson's U. T. C. 18. Ted Faust's Minstrels 25.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): Rosabel Morrison in A Deserted Bride Aug. 29 to fair business. Rebecca Warren in Tess of the D'Urbervilles 8 to poor business. Himmelein's Ideals 14-19.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): John Vogel's Minstrels opened season here Aug. 20 to good business. Nellie Long Stock co. 24-29 opened to good business. Caroline Rohr in Tess 31. The Irish Pawnbrokers 3.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Kinsey Komedy Ko. Aug. 31-5 to capacity; co. strong. Plays: Lost and Won, The Diamond Robbery, Camille, A Soldier's Sweetheart, East Lynne, and Mabel Heath.

PIQUA.—MAYS OPERA HOUSE (Charles May, mgr.): Hoity Toity 2; fair business; poor attraction. King of the Desert 4; poor business and worse performance. For Mother's Sake 7, matinee and night, good business; a very pretty little play.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Over Niagara Falls 2 opened the season, pleasing a good house. Hearth and Home 18. When the Bell Tolls 21. A Run on the Bank 23. The Moonshiner's Daughter 28.

LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Ted E. Faust Minstrels will open the season 10. Cutler and Williams Stock co. 14-19. A Railroad Jack 23. An Indiana Romance 25.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): H. B. Wilbur Stock co. failed to appear 7-12. The White Squaw 22. Jule Walters in The Buffalo Mystery 25.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Season opened 8 with Edward Waldmann in Dr. Jekyll and Mr. Hyde; fair performance and house. Stetson's U. T. C. 17. Faust's Minstrels 21.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Will open 9 with Quincy Adams Sawyer. The Buffalo Mystery 14. Richard Carvel 17. Down by the Sea 24. A Montana Outlaw 28.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Peck's Bad Boy 16.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Ted E. Faust's Minstrels 17.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): The Way of the Wicked 5; crowded house; pleased. Driven From Home 12.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, mgrs.): The Moonshiner's Daughter 10. William Owen 18. A Run on the Bank 25.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, mgr.): Season will open 17 with 'Way Down East. The Old Plantation 22.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Quincy Adams Sawyer 8 pleased large audience. The Eleventh Hour 16. Sousa Band 21.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): King of the Desert 8 to poor house. Buffalo Mystery 18. Stinson's U. T. C. 26. Side Tracked Oct. 2.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): Tess of the D'Urbervilles 12.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Dr. Jekyll and Mr. Hyde 9.

KENTON.—[illegible] OPERA HOUSE (Henry Dickson, mgr.): The Irish Pawnbrokers 4; good house; performance fair. Joe Kelley 8 in The Head Waiters.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Dark.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Sheild's Vaudeville Show 7-12. Wiedemann's Tom 26-5.

SALEM.—SHIELD'S PARK: will close a very successful season 5.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, mgr.): Columbia Opera co. opened the local season 5, 6 with Giroffe-Girofla to good business.

EL RENO.—OPERA HOUSE (J. Gross, mgr.): Columbia Opera co. in Giroffe Girofla 8 will open season.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): May Sargent in That Imprudent Young Couple 3; fine performance; light house. The Governor's Son 4; pleased fair audience. Sam T. Jack's Burlesquers 5; satisfaction to good business. Emma Bunting co. opened to S. R. O. 7-12 and pleased large houses the rest of the week in Wedding Bells, The Princess of Patches, To Be Buried Alive, Midnight in New York, and The Real Lord Lennox. Al. H. Wilson in A Prince of Tatters 9 pleased a fair house. A Life's Mistake 14. The Eternal City 15. Red River 16. Arizona 17. Stetson's U. T. C. 18, 19. Hortense Neilson 21. Charles B. Hanford 22. The Great Lafayette 23.——ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): A cake walk filled the theatre 5; songs by William Wilson, Louisa Harlan, and the Imperial Quartette. Carrie Nation lectured 8; wet weather; light houses.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Shore Acres 7; large business pleased. Adelaide Thurston in Polly Primrose 8; excellent business; enthusiastic audience. Our New Minister 11, 12. The Great Lafayette 14-16. Arizona 19.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): A Working Girl's Wrongs 3-5; large and appreciative audiences. Rachel Goldstein 7-10; good business; fair performance. The Two Sisters 10-12. The Winning Hand 14-16.——DIXIE'S (Henry F. Dixie, mgr.): Howell Hansen in The Men of Jimtown opened this house 3; large audiences pleased. Hearts Adrift 7-9; excellent performance; large business.——ITEM: Paul Wilstach, Frank and Claxton Wilstach, the author and managers of Adelaide Thurston, were here 8.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): The Governor's Son 3 to large audience; excellent co. When Reuben Comes to Town 4; co. much inferior to that of last season; fair business. Busy Izzy 5; excellent satisfaction; good attendance. The Convict's Daughter 7 pleased fair business. The Prince of Tatters 8; Al. Wilson enthusiastically received; good co. A Life's Mistake 9; fair patronage; good performance. At Cozy Corners 14. Adelaide Thurston in Polly Primrose 15. Uncle Heine 18. Bob White 19.——CENTRAL PARK THEATRE: Closed 5.——DORNEY PARK THEATRE: Week of 7: Madame Schell and her trained lions, McWalters and Tyson, Callahan and Mack, and Joe Flynn. Season will close 12.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Myrkle-Harder Stock co. Aug. 31-5; very successful engagement. Plays: My Jim, Caught in the Web, Little Alabama, The Naval Cadet, A Hidden Crime, Secret Dispatch, and Two Jolly Rovers. Down by the Sea 7; excellent performances to S. R. O. A Romance of Coon Hollow 10. The Johnstown Flood 12. His Nibs the Baron 14. Along the Kennebec 16. Over Niagara Falls 19.——CITY OPERA HOUSE (Challis and Henkil, mgrs.): Adair, Gregg and Adair Stock co. 31-5. Plays: In the Hands of the Enemy, A Royal Spy, Captain La Cours, The Belle of Richmond, Victorian Cross, and Nevada; good co.; business light.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Opening occurred 7 with Miss Bob White to crowded houses; pleased. Shore Acres 8; S. R. O.; excellent performance. Adelaide Thurston in Polly Primrose 9; large and pleased audience. The Winning Hand 10. Quinlan and Wall's Minstrels 12. Our New Minister 14. Lafayette 17. Lovers' Lane 19.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Mabel Paige Dramatic co. Aug. 31-5; large and pleased audiences. Plays: The Girl from the West, A Battle for Life, Tennessee's Pardner, Becky Bliss, Our Young Minister, Cinderella, and The Lion and the Mouse. The Blackthorn 9; poor house.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Robert B. Mantell opened the season here 3 with the initial performance of his new play, The Light of Other Days, which was favorably received by a large and fashionable audience. A Fool and His Money 4 pleased fair house. Mason and Mason in Rudolph and Adolph 5 to fair business. Quinlan and Wall's Minstrels 7; delightful performance to good business. Charles A. Loder in The Funny Side of Life 8; performance failed to give satisfaction; fair business. David Harum 9 pleased fair house. Al. Wilson 10. In A Prince of Tatters. The Governor's Son 12. The Aubrey Stock co. 14-19.

MAHANOY CITY.—KAIER GRAND OPERA HOUSE (James J. Quirk, mgr.): May Sargent in That Imprudent Young Couple 4 to large and well pleased audience. Why Women Sin 15. Adelaide Thurston in Polly Primrose 17. A Ragged Hero 19. Arizona 22. Royal Lilliputians 23.——HERSKERS NEW THEATRE (Frank Waite, mgr.): R. S. Sanders' Moving Pictures 3 to good business. Captain Jack Crawford 10. Season will open 17 with Red River.——ITEM: J. Jerome Nolan, author of The Great Coal Strike, is directing rehearsals of the production and will open tour here Oct. 3.

HARRISBURG.—GRAND OPERA HOUSE (Joseph Frank, res. mgr.): Sam T. Jack's Burlesquers 3 to fair attendance. Rudolph and Adolph 4 to fair business; pleased. Black Patti Troubadours 5; well filled house; pleased. Charles A. Loder in A Funny Side of Life 7; good co. The Winning Hand 8; strong co. to good business.——PAXTANG PARK (Felix Davis, mgr.): An exceptionally good vaudeville co. has been playing to fair business this week, 7-12. The weather cool and wet accounts for a falling off in attendance. Future dates at Opera House: The Fatal Wedding 12.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Season opened with Along the Kennebeck 1 (premiere); good house; audience not satisfied; play dragged on account of actors' lack of familiarity with their lines. Mayflowers' Comedy co. 7, 8; fair houses. A Funny Side of Life 10. Trixie Monroe and co. 15. Tess of the D'Urbervilles 18. The Johnstown Flood 25. Why Women Sin 28. Over Niagara Falls Oct. 1. Lovers' Lane 6. Darkness and Daylight 8. The Fatal Wedding 12. The Parish Priest 14. On the Trail 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Andrew Robson in Richard Carvel 3; fair and enthusiastic audience. Black Patti Troubadours 4; good and appreciative audiences. Aubrey Stock co. 7-12; first half of week in Prince and the Sword, Devil's Island, and Toll Gate Inn; fair audiences pleased. Shore Acres 14. Arizona 18.——VALLAMONT PAVILION (N. Appell, mgr.): Vallamont Stock co. 7-12 in A Man of Mystery and A Kentucky Girl; good business; appreciative audiences. This closes a very successful season.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Dr. Jekyll and Mr. Hyde 4 to fair business; audience well pleased. Andrew Robson in Richard Carvel 7 pleased good house; production very well staged. Trixie Monroe 8 canceled. His Nibs the Baron 11. Side Tracked 12. A Funny Side of Life 15. Shooting the Chutes 17. A Daughter's Devotion 18. Tess of the D'Urbervilles 19. Ole Olson 21. A Boy Wanted 22. The Gypsy Queen 23 canceled. The Bioscope co. 28, 29. Quinlan and Wall's Minstrels 30.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Irene Myers Stock co. Aug. 31-5; large business. Plays last half of week: The Heart of Colorado, War on Women, The Little Brigadier, and Man to Man. The Two Johns 7 (Labor Day); fairly pleasing to two large houses. The Black Thorn 8, small house; performance fair. Adelaide Thurston 10. The Winning Hand 11. A Desperate Chance 12. A Life's Mistake 22. Miss Bob White 23. A Terrible Temptation 25.——ITEM: The Two Johns opened their season here 7.

READING.—TEMPLE THEATRE (Charles G. Stevens, mgr.): The Governor's Son 5 pleased large audience. The Two Johns 8 amused a large audience. The Winning Hand 9 pleased large house.——GRAND OPERA HOUSE (George M. Miller, mgr.): Opened 7-9 by Will H. Myers Stock co. in The Moonshiners, A Ragged Hero, and Through the Breakers; performance good; houses crowded.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Busy Izzy 4. Charles A. Loder in A Funny Side of Life 5. A Prince of Tatters 7. Red Rivers 8. On the Trail 9.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): A Fool and His Money 3; excellent performance despite small audience. Why Women Sin 4, 5 pleased fair attendances. Irene Meyers co. 7-12 to large audiences. Plays first half of week: The Heart of Colorado, On the Stroke of Twelve, The Counterfeiters, Man to Man, and The Little Brigadier; co. good; specialties pleasing; business continues good. Arizona 14. Lovers' Lane 15. Adelaide Thurston 16. Peg Woffington 17. From Rags to Riches 19.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Sam T. Jack's Burlesquers 16. Peck and the New Boy 19 canceled. The White Squaw 21. French Spy 24.——COLONIAL THEATRE (F. R. Hallam, mgr.): Quinlan and Wall's Minstrels 4; fair house; good performance. Weary Willie Walker; poor business; fair performance. Coon Hollow 7; good business and performance. Down by the Sea; fair house; excellent performance. Mr. Salmon particularly good. Along the Kennebec 11. Louis J. Russell in Dr. Jekyll and Mr. Hyde 12. Johnstown Flood 16.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Robert Mantell 4 presented The Light of Other Days to large and enthusiastic audiences. Sam T. Jack's Burlesquers 7; good houses. Myrkle and Harder Stock co. 8-11 to large and pleased audiences. Charles A. Loder 12. Al. H. Wilson 14. The Fatal Wedding 15. The Eternal City 16. Cleveland's Minstrels 17.——PARK THEATRE: Closed a very successful Summer season last week.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan mgr.): The Johnstown Flood 5; fair house. Cleveland's Minstrels 7; good house; satisfactory performance. A Desperate Chance 8 drew fairly well. Tess of the D'Urbervilles 11. Gypsy Queen 12. Myrkle and Harder Stock co. 14-19. Sam T. Jack's Burlesquers 21. Quinlan and Wall's Minstrels 22. The Eleventh Hour 23. The Game Keeper 24. The Fatal Wedding 25. The Funny Side of Life 26.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, lessee): Regular season opened by Trixie Monroe in Me and Him 7 to good houses; fair co. Carline Rohr in Tess of the D'Urbervilles 10. Cleveland Minstrels 18. The Fatal Wedding 21. Sam T. Jack's Burlesquers 25.——ITEM: Frank W. Weyhnan, of this place, who has been associated with Mr. Park for some time, has been placed in charge of Mr. Park's interests here, while Mr. Park will continue on the road with his co.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Two Little Vagrants 3. The Light of Other Days 5. Along the Kennebec 7. A Funny Side of Life 11. A Prince of Tatters 12. Myrkle-Harder Stock co. 14-19. A Desperate Chance 21. Eduard Waldeman in Dr. Jekyll and Mr. Hyde 22. Eben Holden 23.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): Cleveland's Minstrels 15. The Fatal Wedding 16. The Eternal City 17. Sam T. Jack's Burlesquers 18. Gertrude Coghlan 19. Arizona 20.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Myrkle-Harder Stock co. closed week Aug. 31-5 with The Angel of the Alley, The Secret Dispatch, and The Sleeping City; good co. and business. William Owen in When Louis Eleventh Was King 7; excellent performance; fair house. Patrice in Driven from Home 8; good co.; topheavy house. A Desperate Chance 9 pleased good business. Quinlan and Wall's Minstrels 19.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, mgr.): Near the Throne Aug. 31; large audience; performance good. Hilda Tucker 3-5; fair business and performances. Plays: A Southern Romance, The Buckeye, and The Scout's Revenge. W. S. Cleveland's Minstrels 8; good business and performance. An Indiana Romance 10. Tess of the D'Urbervilles 12. Nettie Long 14-19. Younger Brothers 21. His Nibs the Baron 22. Two Johns 23.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Myer's Stock co. 3-5, presenting: Through the Breakers, The Moonshiners, and In the Heart of Colorado to good houses; performances fair. A Desperate Chance 7. Scenery and co. good; topheavy house. Charles A. Loder in A Funny Side of Life 9; good business; fine performance. Resurrection 15. Sanders' Moving Pictures 16. Will's Comedy co. 17-19.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Feliz, mgr.): Human Hearts 5 to S. R. O.; audience enthusiastic. Royal Princess 8; topheavy house; co. fair. W. H. Myers Stock co. 10-12. Washburn's U. T. C. 14. Lizzie Evans in Cozy Corners 16. L. J. Russell in Dr. Jekyll and Mr. Hyde 19. Why Women Sin 24. The Four Browns 26. Steel and McGuire Minstrels 28. Macabeth 29.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Large audience thoroughly enjoyed the opening attraction, Resurrection, 3, by Blanche Walsh and her excellent co. At Crippie Creek 4 to good business. William Owen 9. Richard Carvel 11. Quinlan and Wall's Minstrels 18. Katherine Willard 19. Bennett and Moulton Stock co. 21-26. Our New Minister 28.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, mgr.): Season opened with Mickey Finn 4; light house. Andrew Robson in Richard Carvel 5 pleased fair attendance. Seward Stock co. 7-12; large business. Presenting: A Game of Craft, Deadwood Dick, Fooled by Fortune, and The Day of Judgment. Alma Sterling 16. Trexie Monroe 17. Ole Olsen 18.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Louis J. Russell opened his season 3, presenting Dr. Jekyll and Mr. Hyde; large audience. William Owen in When Louis Eleventh Was King 4; small house; well pleased. W. S. Cleveland's Minstrels 5; fair business. Andrew Robson in Richard Carvel 8 pleased good house. The Merchant of Venice 11.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, mgr.): Season opened 3 with W. S. Cleveland's Minstrels; large house well pleased. Myrkle-Harder Stock co. 7-12 pleasing good houses; Plays: The Silver Dagger, Little Alabama, A Quaker Wedding, The Angel of the Alley, The Secret Dispatch, and The Sleeping City.

TITUSVILLE.—VERBECK THEATRE: William Owen in When Louis XI Was King 8 to fair business. Andrew Robson in Richard Carvel 9; excellent co.; good business. Katherine Willard in The Power Behind the Throne 18. A Daughter's Devotion 19. Cleveland's Minstrels 21. Rose Coghlan 23. Garside Condit and Mack co. 27-Oct. 3.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, mgr.): Quinlan and Wall's Minstrels 3 pleased large audience. The Johnstown Flood 10. Along the Kennebec 12. Sam T. Jack's Burlesquers 14. Al. Wilson in A Prince of Tatters 16. The Blackthorn 19. Arizona 21. Over Niagara Falls 24. Vogel's Minstrels 29. Peg Woffington 30. Busy Izzy Oct. 2.

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): Cornell-Diliger co. Aug. 27-29, presenting A True Kentuckian, Resurrection, and Dice of Death; good houses; well pleased. Cleveland Minstrels 4. William Owen co. 5. Garside, Condit and Mack 7-12. Bennett-Moulton co. 14-19. Alma Stirling 21.

TYRONE.—ACADEMY OF MUSIC (Hallam and Hambly, lessees): Sam T. Jack's Burlesque co. 9 to poor house; pleasing performance. W. S. Cleveland's Minstrels 16. A Desperate Chance 18. Red River 24. Johnstown Flood 25. The Gypsy Queen 28. Maids of the Orient 29.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oaler, mgr.): Season opened 5 with The Black Thorn to good business. International Bioscope co. 8, 9, to fair business. Shore Acres 11. Two Johns 14.——FRATERNITY THEATRE (W. D. Nields, mgr.): House will open 12 with On the Trail.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spang, mgr.): Sam T. Jack's Burlesquers 4; fair house. That Imprudent Young Couple 7 pleased good house. A Desperate Chance 8; good co. to fair audience. The Two Johns 9; good house and co. Arizona 14.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Why Women Sin 3 to fair house. Utah 4; business good. A Desperate Chance 5; good house. Red River 7 to fair houses. Arizona 8 to good house. Miss Bob White 11. Stetson's U. T. C. 12. Keystone Dramatic 14-19 in repertoire.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Cozy Corners 11. Jack Crawford 12. Human Hearts 17. Adelaide Thurston 19. Red River 22. Resurrection 28. The Convict's Daughter 30. Black Thorn Oct. 1. His Majesty and the Maid 6.

RENOVO.—KANE'S THEATRE (Joseph P. Kane, mgr.): Season opened 8 with Belle Gold in His Nibs the Baron; performance gave entire satisfaction to good house. The Mayflower Burlesquers 9 to well pleased audience. A Boy Wanted 15. Ben Hendricks in Ole Olson 19. Trixie Monroe 28.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Weary Willie Walker 7; fair house and performance. His Nibs the Baron 15. A Soldier's Honor 19. Seele Juvenile Dramatic co. 23. The Hottest Coon in Dixie Oct. 1. Minstrel Phantasms 9. Stetson's U. T. C. 10.

BEAVER FALLS.—LYCEUM THEATRE (Sanson Hanauer, mgr.): John W. Vogel's Minstrels 5 opened to a packed house; good co. The Johnstown Flood 7; business and co. good. Trixy Morrison 9. Virginia Romance 11, 12.——SIXTH AVENUE THEATRE (Charles Medley, mgr.): Dark.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): House opened by Weary Willie Walker 8 to fair business; pleased. Johnstown Flood 15. A Soldier's Honor 20. A French Spy 26. Dilger and Cornell 28-30. Steel and McClure Minstrels Oct. 3.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): A Romance of Coon Hollow 12 canceled. Edwards Stock co. 14-19. Over Niagara Falls 22. Sam T. Jack's Burlesquers 29. The Light House by the Sea Oct. 3.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Grove and Shinabrook, mgrs.): Arizona 7 opened season to large business; excellent performance. The Governor's Son 15. Frank Adams 18. Howe's Moving Pictures 22.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, mgr.): A Deserted Bride 4 pleased good house. Along the Kennebec 8; satisfactory performance to good house. Dr. Jekyll and Mr. Hyde 10. Down by the Sea 11.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Richard Carvel 3 opened the house to a large and appreciative audience. Arizona 8 pleased large audience. A Desperate Chance 16. Polly Primrose 18.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling mgr.): On the Trail 8; fair performance to fair house. Watson's Oriental Burlesquers 10. Red River 19. Miss Bob White 24. A Convict's Daughter 26.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Stetson's U. T. C. 11. Miss Bob White 12. Frank Adams' Minstrel Phantasma 18. The Mascot (local) 22, 23. The Great Lafayette 26.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Shore Acres 12. Tracy, the Bandit 16. Robbin's Comedy co. 17-19. The Convict's Daughter 22. Tess of the D'Urbervilles 25. Keene 30.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): Along the Kennebec 10. W. S. Cleveland's Minstrels 14. Sam T. Jack's Burlesquers 15. The Johnstown Flood 17. Don Ceasar 18.

CARBONDALE.—GRAND OPERA HOUSE (George Lowder, mgr.): Black Thorn 7; good business; co. fair. Our New Minister 10. The Winning Hand 12. The Convict's Daughter 17.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Louis J. Russell in Dr. Jeckyll and Mr. Hyde; performance good; fair house. Arizona 10. Shooting the Chutes 14.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): When Reuben Comes to Town 5; good business; fine co. Why Women Sin 8; large and delighted audience. Mason and Mason in Rudolph and Adolph 10.

FREELAND.—GRAND OPERA HOUSE (J. J. McMeniman, mgr.): At Cozy Corners opened its season here 9; performance very pleasing. The Convict's Daughter 12. Sander's Pictures 14. Lovers' Lane 16.

LEHIGHTON.—OPERA HOUSE (Hauk and Krat, mgrs.): Season opened with On the Trail 7; good co.; large business. Oriental Burlesquers 12. Moving Pictures 15.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Rich's Maybowers 7; good vaudeville performance to fair house.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): Season will open with Over Niagara Falls 15. Trixie Monroe 16. Shooting the Chutes 18.

MERCER.—OHR'S OPERA HOUSE (Charles T. Byers, mgr.): Opening production, A Bunch of Keys 15. Over Niagara Falls 16.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr.): Season will open with Down by the Sea 10. Along the Kennebec 14.

ERIE.—PARK OPERA HOUSE: A Desperate Chance 7; good co; capacity. An Indiana Romance 8; small audience.

FOREST CITY.—MANZER OPERA HOUSE (C. C. Manser, mgr.): Joseph J. Sullivan 11.

RHODE ISLAND.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Bennett-Moulton co. Aug. 31-5 in A Daughter of the People, Outcast of Society, Belle of Virginia, Shipwrecked, The Sultan's Palace, At the King's Command, and The Working Girl; good performances to packed houses. Charles Cowles in Old Jed Prouty 12.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The Four Cohans in Running for Office 3; excellent satisfaction to S. R. O. The Village Grocer 7 failed to please fair business. Only a Shop Girl 9 pleased good house. Marie Cahill in Nancy Brown 12. Old Jed Prouty 11. Beyond Pardon 16.

WOONSOCKET.—OPERA HOUSE (Josh R. Ogden, mgr.): A Great Game 1; small house. Her Fatal Sin 7; matinee S. R. O., evening fair business. Morgan-Hoyt Vaudeville co. 8; fair house. Old Jed Prouty 10. New York Day by Day 12. Dot Karroll co. 14-19. Ford Comedy co. 21-26.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Jere McAuliffe Stock co. opened 7-12, presenting The Belle of Richmond to S. R. O.; good performance. Thelma 17. Hearts of Oak 19. Foxy Mrs. Katzenjammer 23. Quincy Adams Sawyer 24.

PAWTUCKET.—MUSIC HALL (D. R. Buffington, mgr.): Buffington Stock co. 7-12 presented We 'Uns of Tennessee to crowded houses. The Land of the Living 14-19.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEAT

House opened for season by Georgia Minstrels 1; large house. Gagnon-Pollock Stock co. 2-5, presenting Tracy, the Outlaw, The Moonshiners, The Dice of Death, The Counterfeiters, and Sheridan Keene; satisfactory business.——THE GRAND (Harry Kuhn, mgr.): Opened 1 by the Aiken Stock co., presenting The Jilt, Tom, Dick and Harry, Ironmaster, and The Game of Life; fair houses.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Hoyt Comedy co. opened the house Aug. 31-5, presenting The Power of Money, The World Against Him, Side by Side, The Little Mother, Two Married Women, The James Boys, A Legal Wrong, and The Moonshiner's Daughter; co. very strong and pleasing.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Season opened with Elks' Coon Club of Sherman in minstrel performance 4; packed house; creditable singing and dancing specialties.——ITEM: The house, being under new ownership and management, has been thoroughly overhauled during the Summer.

TEXARKANA. — HARDIN OPERA HOUSE (James M. Drake, mgr.): Ewing-Taylor Combination opened season Aug. 31-5 to crowded houses. Georgia Minstrels 7. Looking for a Wife 12.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Ewing-Taylor co. 6-12 presented The Politician to a fair and well pleased audience. Leon Herrmann 8.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Season will open 14 with Fisher and Carroll in Looking for a Wife. Darkness and Daylight 21. Ewing-Taylor co. Oct. 1-3.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): Arnold Stock co. Aug. 31-5; light business and very poor co.

HILLSBORO.—ITEM: Levy Opera House has been leased for this season to Morgan and Bounds. Will open about 15.

MEXIA.—OPERA HOUSE (I. H. Kamsler, mgr.): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Alice Johnson and her excellent co. in A Friend of the Family 5, afternoon and evening, to fair houses. The Burgomaster 14-16. ——GRAND THEATRE: Dark.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): A Millionaire Tramp 21. Frank W. Bacon 25.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): De Wolf Hopper in Mr. Pickwick 5 pleased S. R. O. house. Foxy Grandpa 9 to fair business. Howe's Moving Pictures 10 to good and enthusiastic house. Mildred Holland 11. 'Way Down East 12. As You Like It 19.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Season opened with Eben Holden 5; good house pleased.

WOODSTOCK.—MUSIC HALL: A Life's Mistake 3 canceled. The Heart of Chicago 12. Howe's Moving Pictures 18. Briggs and Mills 23.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, mgr.): Hearn's Hearts of Oak 8 to good house; satisfactory co.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): Hearts of Oak 9; fair house. The Parish Priest 11.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Mildred Holland in The Lily and the Prince 12.

VIRGINIA.

NORFOLK.—THE GRANBY (Otto Wells, mgr.): Opened for season 7-12 with The Girl and the Judge; excellent performance to very large business. The Man from Jimtown 14-19.——ACADEMY OF MUSIC (Corbin Shields, mgr.): Tim Murphy in A Man from Missouri 3; business very good; performance pleased. Field's Minstrels 4, 5; performances excellent; capacity business. Murray and Mack 7; business and performance very good. Happy Hooligan 8; performance and business fair. George Ober 10, presenting The Wrong Mr. Wright and matinee Why Smith Left Home. The Convict's Daughter 11. Mason and Mason in Rudolph and Adolph 14.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Pickings from Puck 3; attendance and performance fair. Tim Murphy, presenting The Man from Missouri, 5; excellent performance to fair house. George Ober 7, 8, presenting The Wrong Mr. Wright and Why Smith Left Home, to small business; performances fairly good.——BIJOU THEATRE (Jake Wells, mgr.): The Lighthouse by the Sea 7-12, playing to S. R. O. The Girl and the Judge 14-19.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Tim Murphy in The Man from Missouri 4; large and well pleased audience. Happy Hooligan 7; fair performance; packed house. Murray and Mack 8; excellent performance; fair business. A Stranger in New York 11. A Trip to Chinatown 12. When Reuben Comes to Town 15. Human Hearts 16.

CHARLOTTESVILLE. — JEFFERSON AUDITORIUM (J. J. Leterman, mgr.): Pickings from Puck 4; performance fair; small audience. Tim Murphy in The Man from Missouri 7 pleased small audience. A Convict's Daughter 9. Black Patti Troubadours 10. Murray and Mack in A Night on Broadway 11. Happy Hooligan 12.

PETERSBURG.—ACADEMY OF MUSIC (William K. French, mgr.): Al G. Field's Minstrels 3 pleased S. R. O. George Ober 4, 5, in What Happened to Jones and The Wrong Mr. Wright, to small business. When Reuben Comes to Town 17. Human Hearts 19.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Pickings from Puck 5; fair business; performance satisfactory. Human Hearts 10. Murray and Mack 12. Sweet Jessamine 16. When Reuben Comes to Town 22. George Ober 23, 24.

WINCHESTER.—AUDITORIUM (Harry L. Wood, mgr.): Opened by The French Spy 3 to good business. Black Patti Troubadours 8 to good business; audience pleased. May Sargent in That Imprudent Young Couple 11.

ROANOKE.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Pickings from Puck 7; good co.; small business. Tim Murphy 9; fine performance; good business. Human Hearts 11. Black Patti Troubadours 12. Murray and Mack 14.

SOUTH BOSTON.—HILL'S OPERA HOUSE (Hill and Fredway, mgrs.): Season will open 10 with Thelma. Reaping the Harvest 23. Richard and Pringle's Minstrels Oct. 8. The Hottest Coon in Town 9.

DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): Al Field's Minstrels 2 to S. R. O.; good performance. Pickings from Puck 8. Tim Murphy 10. Thelma 11. A Trip to Chinatown 14.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Black Patti Troubadours 9 to S. R. O.; audience pleased.

WASHINGTON.

TACOMA.—THEATRE (C. Heilig, mgr.): Ezra Kendall Aug. 31 in The Vinegar Buyer; large house and all giggling.——LYCEUM (Dean B. Worley, mgr.): Dark 31-5.——EDESON (L. J. Everett, mgr.): Opened 31 for season; good attendance.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): The Chaperons 3, 4; excellent entertainment; large attendance.——AUDITORIUM (Harry C. Hayward, mgr.): Dark Aug. 31-5.

WHATCOM.—BECK THEATRE (A. B. Jewett, mgr.): Season opened 2 with Ezra Kendall in The Vinegar Buyer; fine performance; good business.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Blanche Walsh 5 in The Resurrection to capacity. The Dazzler 10-12. The Eternal City 18, 19. The Beauty Doctor 21, 22.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Marked for Life 3-5. Himmelein's Ideals 7-12, playing The Black Flag, Northern Lights, and Fairies Well, to S. R. O. Down by the Sea 14, 15. The Two Johns 17-19.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): The French Spy 5 pleased fair audience. Sousa's Band 8; large audience. Human Hearts 9; S. R. O. That Imprudent Young Couple 10. Seele Juvenile Dramatic co. 12. The White Squaw 15. Creatore's Band 16. The Governor's Son 17.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Adair, Gregg and Adair 7-12, opened to S. R. O. in The Hands of the Enemy. Other plays: A Royal Spy, The Belle of Richmond, The Victorian Cross, East Lynne, Cinderella, and Nevada; performances good; business good. Record Stock 22-24.

GRAFTON. — BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Paige Comedy co. 3-5 pleased; business good. Plays: A Fight for a Fortune, The Silver Dagger, Robinson Crusoe, and Man's Enemy. Sousa's Band 9 to S. R. O.; performance extraordinary. Arizona 15. Vogel's Minstrels 24. Stetson's U. T. C. 26.

CLARKSBURG. — TRADERS' GRAND OPERA HOUSE (R. A. Farland, mgr.): Union Square Stock co. 1-6. Plays: The Shadow of the Cross, The Flaming Million, East Lynne, Green Eyed Monster, Snug Harbor, and The King's Favorite; business and performances fair. Edward Waldmann in Dr. Jekyll and Mr. Hyde 10.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Robert Mantell in The Light of Other Days, opening attraction, 10. 'Way Down East 15. Mabel Page co. 16-19. Faust's Minstrels 24. Dare Devil Dorothy 26. Gertrude Coghlan 30. Devil's Lane Oct. 1. That Imprudent Young Couple 2.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Eduard Waldman in Dr. Jekyll and Mr. Hyde 3 to medium house; poor performance. Sousa's Band 9. The Prince of Tatters 18. Arizona 19. The Hottest Coon in Dixie 25. Vogel's Minstrels 28. Busy Izzy 30.

ST. MARYS.—AUDITORIUM (James A. Oldfield, mgr.): Peck's Bad Boy 4; good business; performance unsatisfactory. Adair, Gregg and Adair Stock co. 17-19. Uncle Josh Spruceby 23. A Foxy Boy 28.

BLUEFIELD.—ELK OPERA HOUSE (A. H. Land, mgr.): Tim Murphy in The Man from Missouri to fair audience; performance good. Human Hearts 12. Happy Hooligan 14.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, mgr.): Season will open 10 with Sousa's Band. Adair, Gregg and Adair 14-16. A French Spy 18.

WISCONSIN.

APPLETON.—THEATRE (John Conway, mgr.): At Cripple Creek 8 pleased full house. When Johnny Comes Marching Home 11. On Circus Day 13. What Happened to Jones 14. A Chinese Honeymoon 15. The Girl from Chili 25. The Peddlar's Claim 27. The Girl from Sweden 29. Quincy Adams Sawyer Oct. 10. The Irish Pawnbrokers 11. Jess of the Bar Z Ranch 12. Peck's Bad Boy 14. Melbourne MacDowell 16.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): Warner Comedy co. Aug. 31-5 in Dads and Dollars, Hazel Kirke, Brother and Sister, Mercie's Marriage, and A Family Affair to capacity each night; co. excellent. The Fatal Wedding 10. On Circus Day 14. The Missouri Girl 18. Old Arkansaw 24. At Pike's Peak Oct. 9. The Irish Pawnbrokers 14. Man to Man 21.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): The Convict's Daughter 3 pleased fair house. Old Arkansaw 5; co. and house good. The Fatal Wedding 7 pleased good house. The Denver Express 12. A Chinese Honeymoon 14. Ferris Comedians 15-20. The New Dominion 21. The Flints 28-Oct. 1.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Old Arkansaw 2; an agreeable entertainment; drew fairly well. At Cripple Creek 6 to capacity; co. very good. Martin's U. T. C. 8. In Old Kentucky 13. The Irish Pawnbrokers 20. Quincy Adams Sawyer 21, 22. King Dodo 24.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Root-Gardner Polyscope Pictures 7; good audience. Sky Farm 14. At Cripple Creek 16. Walker Whiteside 21. Quincy Adams Sawyer 24.——Beach and Bower's Minstrels 3 (under canvas); large crowd afternoon and evening.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Ferris Comedians Aug. 31 presented The Young Wife, Tennessee's Pardner, Valley Forge, Monte Cristo, On the Ohio, U. T. C., and Shamus O'Brien; good business. Polyscope views of Root and Gardner prize fight 8 did not draw. In Old Kentucky 14. Sky Farm 16.

WAUSAU.—GRAND (C. S. Cone, mgr.): The Punkin Husker 6 pleased good house. The Fatal Wedding 9. At Cripple Creek 10. The Denver Express 13. The Missouri Girl 15. What Happened to Jones 17.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Convict's Daughter 6; crowded house. Two Little Waifs 7; crowded house. The Fatal Wedding 8; crowded house. Al. W. Martin's U. T. C. 12. At Cripple Creek 13.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): When Johnny Comes Marching Home 6 to S. R. O.; very well pleased. Two Little Waifs 10. The Fatal Wedding 17. The Convict's Daughter 22. MacDowell and Stone 30.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): The Punkin Husker Aug. 29; co. very good; fine business. Winniger Brothers 31-5; co. good; S. R. O. The Convict's Daughter 8; co. fair; small house.

SHEBOYGAN.—CONCORDIA THEATRE (E. J. Kempf, mgr.): Franklin Stock co. 1-3, appearing in The Octoroon, Under Two Flags, and In the Rockies; excellent satisfaction.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, mgr.): The Fatal Wedding 4; good co.; large house. Old Arkansaw 15. Peck's Bad Boy 28. A Royal Slave Oct. 6.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): What Happened to Jones 8; good house pleased. The Missouri Girl 16. Old Arkansaw 17. The Hoosier Daisy 25. Quincy Adams Sawyer 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Fred Raymond in The Missouri Girl 7 pleased a large audience. Caught in the Web 11. Sky Farm 15. At Cripple Creek 17. Mississippi 21.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): International Dog and Pony Circus 10. What Happened to Jones 15. A Hoosier Daisy 23.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Regular season opened Aug. 24, 25 with The Chaperones to S. R. O. Ines Forman in East Lynne 26, 27; creditable production. Smaller Kent in Fighting Bob 28, 29; enjoyable. An American Hobo 31. Over Niagara Falls 1, 2. James Fax co. 4. Clara Mathes co. 7-10.——PARK THEATRE (H. P. Hammerton, mgr.): Noble Stock co. closed eight weeks' engagement 31-5 in Monte Cristo, Miss Hursey of Jersey, Reuben Gene, Our Strategist, and Two Orphans.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): William Owen in When Louis XI Was King Aug. 29 pleased fair business Edith Ellis Baker in Ghosts 5; good performance to light attendance. Culhane, Chase and Weston's Minstrels 7 fair attendance and satisfaction. Rube Welch and Kitty Francis in Mickey Finn 9 amused good attendance. The Fisherman's Daughter 12. The Show Girl 14-17.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Perry Odell and Dee's Comedians 14-19.

QUEBEC, QUE.—THE AUDITORIUM (J. E. Turton, res. mgr.): On account of the delay in the seating of the new theatre the regular dedication of the house will not take place until the beginning of October. At the concerts of the Symphony Society impromptu benches were used. It will be some time before the main entrance is finished and electrical appointments completed.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Gorton's Minstrels 7, 8 pleased big business. Simvelle's Romeo and Juliet 11, 12. Other People's Money 17-19. Daniel R. Ryan co. 21-26. Lewis Morrison 28, 29. McCloskey Concert co. 30-Oct. 1. A Life's Mistake 2, 3. W. W. Randall Dramatic co. 5-10. When We Were Twenty-one 12-14.

BRANTFORD, ONT.—GRAND VALLEY THEATRE (Frank P. Haven, mgr.): The Little Hurricane Aug. 31-2. East Lynne 3-5 to crowded houses.——JOHNSON'S THEATRE, AGRICULTURAL PARK (F. C. Johnson, mgr.): Labor Day special attractions were Baby Hazel Lymour, contortionist, and the La Tremos, acrobats, both being good.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): The Buffalo Mystery will open season 8. The British Coldstream Guards' Band, matinee, 14. Godding Comedy co. 14-19. Perry, O'Dell and Dee Comedy co. 22-24. Quincy Adams Sawyer 29. Side Tracked Oct. 6. Pauline and co. 12-17.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): William H. West's Minstrels Aug. 21; good house; fair performance. When Louis XI Was King 31; small audience. Culhane, Chase and Weston's Minstrels 8. Coldstream Guards' Band 14.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Quincy Adams Sawyer 10-12. David Harum 14-19.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): The Fisherman's Daughter 7-9; performance good; crowded houses. The Charity Nurse 10-12.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, mgr.): Culhane, Chase and Weston's Minstrels 10. Ghosts 14. Quincy Adams Sawyer 26. The Bonnie Brier Bush Oct. 2. Dolly Vardon 5. David Harum 14.——CANTERBURY STREET RINK: Band of the Coldstream Guards 11.

BERLIN, ONT.—OPERA HOUSE (C. E. Moyer, mgr.): Season opened Aug. 27 with William Owen in When Louis XI Was King; performance good; business fair. Edith Ellis Baker in Ghosts 16. Quincy Adams Sawyer 22. Percy, Odell and Dee's Comedians 29, 30.

MIDLAND. — OSBORNE'S OPERA HOUSE (A. A. Osborne, mgr.): The Idol of Idaho Aug. 29; packed house; good business. Under Two Flags 29; fair house. Ingomar 30 pleased large audience. Rachel Lewis co. 1-3; fair houses and business.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Egan, mgr.): Ghosts 8; fair house; good performance. Culhane, Chase and Weston's Minstrels 11. Coldstream Guards' Band 17.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Ghosts 2; good house; very satisfactory. Side Tracked 23. Marks Brothers 24-26. A Gentleman of France 29.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Guy Brothers' Minstrels 7; crowded house; good co.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Edith Ellis Baker in Ghosts 4; fair audience; good co. Quincy Adams Sawyer 23.

ARENA.

NORTH PLATTE, NEB.—Norris and Rowe's Trained Animal Show Aug. 29 gave two performances to packed tents; entire satisfaction given.

COLUMBIA, PA.—Miles Orton's Circus Aug. 27-29, owing to rain attendance fair; exhibition enjoyable.

GALENA, ILL.—Reno and Alvin's Circus Aug. 26; fair performance.

COUNCIL BLUFFS, IA.—Gentry Brothers' Dog and Pony Circus Aug. 29; two performances to fair crowds.

ERIE, PA.—Barnum and Bailey's Circus Aug. 29, attracting large crowds.

TACOMA, WASH.—Ringling Brothers' Circus Aug. 21; two performances; overcrowded tents; best circus that ever visited Tacoma.

HORNELLSVILLE, N. Y.—Pawnee Bill's Wild West Aug. 28 drew two very large crowds. One of the Indians connected with co. died while here, and was buried with rites peculiar to the race.

MURPHYSBORO, ILL.—Forepaugh and Sells Brothers' Circus 1, 2; packed tents; pleased.

CLEVELAND, O.—Barnum and Bailey's Circus Aug. 31-1 to four immense crowds.

WATERLOO, IA.—Harris' Nickle Plate Circus Aug. 31 played to small business; performance poor.

SALEM, ORE.—Ringling Brothers' Circus Aug. 26 gave two fine performances to the largest crowd ever in Salem.

WASHINGTON, IND.—Gentry's Dog and Pony Circus Aug. 27; large business; pleased.

WALLA WALLA, WASH.—Campbell Brothers' Circus Aug. 26 to capacity; good circus.

OSHKOSH, WIS.—Beach and Bower's Minstrels, Dog and Pony Circus Aug. 31-1; tents crowded.

JOPLIN, MO.—John Robinson Circus Aug. 31; good performance, crowds and weather.

WASHINGTON, IND. — Cole Younger-Frank James Wild West Aug. 18 to fair business; performance ordinary.

EVANSVILLE, IND. — Forepaugh and Sells Brothers' Circus Aug. 25 to capacity.

TAYLORVILLE, ILL.—Robinson's Circus Aug. 14 to good crowd; good performance. Gentry's Dog and Pony Circus 31.

CAMBRIDGE, O.—Pawnee Bill's Wild West 7; large crowd pleased.

CHARLEROI, PA.—The Great Wallace Shows 3 drew large crowds to two very good performances.

SACRAMENTO, CAL.—Ringling Brothers' Circus 2 to enormous business.

SOUTH BEND, IND.—Barnum and Bailey's Circus 5 gave two performances to less than half filled tents and failed to please.

GRAND ISLAND, NEB.—Norris and Howe's Circus 2; fair performance; small attendance.

WASHINGTON, N. J.—Gentry Brothers' Circus 2; attended by large crowds; excellent entertainment.

JACKSONVILLE, ILL.—Forepaugh and Sells Brothers' Circus 4 to large audiences; fine performance.

YORK, PA.—The Walter L. Main Circus 10; two performances to large houses.

JOHNSTOWN, PA.—Wallace's Circus 5 played to great business; circus fine.

ALTOONA, PA.—Wallace Brothers' Circus 7 to crowded tents.

OAKLAND, CAL.—Ringling Brothers' Circus 5; two performances to packed tents; satisfaction.

WARSAW, N. Y.—Pawnee Bill's Wild West Aug. 26; two performances to packed tents.

NOTES.

Frank Wilson, a sailor of Seattle, who alleges that he was injured by being knocked down by a team of horses belonging to Ringling Brothers' Circus, proposes to bring suit for $10,000.

One man was scalded to death, four others were severely burned, and six ponies were killed in a circus wreck at Brunswick, Mo., on Aug. 23.

One of the performers in the Walter L. Main Circus was seriously injured by falling from a horse during a performance at Greenport, L. I., on Aug. 25. It was rumored that the man had died on his way with the circus to the next "stand," after leaving Greenport, but nothing definite was given out, nor was the man's name divulged.

A circus tent was blown down during a storm at Anthony, Kan., on Sept. 7. Over one hundred people were injured, fifty of them requiring medical attendance. Cages containing over two hundred animals were overturned, but none of the beasts escaped.

An elephant belonging to the Goodrich and Quintard Circus gored J. R. Goodrich, one of the managers, on Labor Day, while the circus was in North Bergen, N. J. The victim was removed to an hospital.

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EUGENE ELLSWORTH.

Photo by Acme Studio, N. Y.

Pictured above is Eugene Ellsworth, of Ellsworth and Burt, who has written several original songs that have won public approval. Mr. Ellsworth recently signed a three years' contract to write exclusively for the firm of M. Witmark and Sons, and has placed with them "Little Red Riding Hood," a clever story song; "For Many Years," a descriptive ballad, and "What is Ever A-Goin' to Become of Me," a gingery coon song, all of which give indications of success.

DOWN IN MUSIC ROW.

A Trip to Chinatown company have interpolated into the play, "Dream on My Little Honey" and "When You Have Time and Money."

The big numbers of the Reilly and Wood's show are "Soldiers," "Mlle. New York," "Oh, La, La," "The Wigwam Dance" and "While Old Glory Waves."

E. J. Nugent has found in the popular coon number, "I Could Never Love Like That," a song that is certain to win success.

Bonny Grinnell has selected an attractive collection of songs for the Nellie McHenry M'liss company. Among them are "My Little Belle of Japan," "Mlle. New York," "My Cosey Corner Girl," "Coonville's Cullad Band" and "Trouble."

Rose Bellaire is singing two beautiful songs, "Star of My Life" and "I'm Longing for You Sweetheart, Day by Day."

Charles Stutzman, the phenomenal baritone singer, with Vogel's Minstrels, is featuring a dramatic song by Lee Orean Smith, entitled "I Would Forget."

Nelly McHenry, who is the same vivacious and charming soubrette she was when playing A Night at the Circus, will star this season in the ever popular comedy drama, M'liss. Miss McHenry will introduce John W. Bratton's "My Cosey Corner Girl," which is the song evolution of his great success "In a Cosey Corner," the refrain of which (La, La, Lum Ti Tum Ti Tum Tee) is rapidly growing familiar.

Mattie Evans, of The Octoroons, is making a big hit with "I've Got to Go Now 'Cause I Think It's Goin' to Rain."

Charles Lloyd, of The Minister's Daughter company, is using "As the Ivy Loves the Oak," by C. N. Douglas and John W. Bratton.

John Barrett, the clever Irish comedian, is singing "Noreen Mavourneen" and "The Limerick Girl," two of Chauncey Olcott's great successes.

Marie Fleck, of The Dandy Daisy company, is singing "Star of My Life," by Ed. Corliss.

The Utopian Burlesquers are singing "Come Down Mah Evening Star."

The Metropolitan Opera House orchestra at the Madison Square Theatre is greatly appreciated. The orchestra is playing "Come Down Mah Evening Star," "Pence D'Autonme," "The Message of the Violet," "Laces and Graces" and many other popular publications.

It is announced that "Ma Mornin' Glory Babe" is a song especially selected by Katherine Trayer, and that public performance of same is restricted by the Peerless Publishing Company.

The Farrel Taylor Trio are scoring nightly with "Kit" and "Mozart Lincoln," both of which they pronounce hits.

Val Fernanio has an attractive repertoire of songs. Among his best are "Dear Rosalie," "La Carmela" and "The Flower of Old Japan."

Stella Mayhew has recently introduced a topical song, entitled "Any Time at All," by Collin Davis and Howard Whitney.

Frederick V. Jumpa, of Vogel's Minstrels, writes that "Under Southern Skies," "Sweet Clover" and "My Sunny Sue" are great encore winners.

Georgia Arand is creating a very favorable impression everywhere through her rendering of "In Loveland" and "Thine Eyes."

Andreas Snyder is singing a song which calls for an unusual number of encores. It is called "Star of My Life," and is by Ed. Corliss.

George Diamond, of The Ethiopians, has in rehearsal "Come Down Mah Evening Star."

George Leonard is singing the eccentric coon song, "Miss Cadenza Brown."

William Roeder is singing "As the Seasons Come and Go" and "The Love Song of the Flowers."

The feature song in Shep. Camp's clever specialty is "If You Can't Be a Bell Cow, Fall in Behind."

"My Bessie's Wedding Day," "Sadie Green" and "Beneath the Stars and Stripes" are feature songs with Libbey and Trayer at Denver, Colo., Saginaw, Mich., and all through the West. Published by the Peerless Publishing Company.

Pauline Provosky is using two fine ballads as encore numbers, "Dear Rosalie" and "That Must Be Love."

Frank Claymore elicits roars of laughter by the funny manner in which he interprets the song called "Me Pickled It Up and Laid It Down."

Madge Lessing will introduce a new song into Francis Wilson's production of Erminie. It is entitled "I Want to Be a Gainsboro Girl," and is by Bernard Rolt, the composer of "The Rose of the Riviere," the biggest song hit in London last year and the feature of Mother Goose.

Mr. Rolt has come rapidly to the front of late; one of his latest efforts, a musical comedy, called "The Wire Walkers," written in conjunction with Hugh Morton, is soon to be brought out under the management of Charles Dillingham. Those who have heard the score say that it is striking in originality and captivating in melody.

Ira Kersner is featuring "The Spirit of '76" in his illustrated song specialty with Hyde's Blue Ribbon Girls, and finds it the hit of his repertoire.

Frank Daniels prefers brass buttons to a striped shirt waist. At least, that is the reason he gives for changing the name of his new play from The Jockey to The Office Boy. The names of the three songs which are to be the big features of the play seem more suited to an office boy anyway. They are "I Never Had to Work," by Benjamin Hapgood Burt; "I'm on the Water Wagon Now," by West and Bratton; "I Thought Wrong," by Richard Norton and R. G. Knowles.

Josephine Sherwood, of The Wrong Mr. Wright company, is singing a brilliant march song, "Mlle. New York."

A new arrival among music publishers of Chicago is the Thompson Music Company, though the house, as music dealers, has been well known for some time. C. F. Thompson, its head, is one of the popular men of the trade in the West. After winning especial success with a two-step, "Waupaset," which has had a wide sale, the house announced the song, "The Glorious High Ball." It is being sung by Herbert Waterous, the basso, with such success that Mr. Thompson says he is kept busy filling orders.

Bertha Shallek is singing "Thine Eyes" and "Could I Love Thee More."

"Boys in the Gallery" is a nightly encore winner with Gertie De Milt.

Maurice Haswell has just been engaged as a special feature with McGill and Shipman. He will sing "Sally," "Still I Am True" and "You Are Not the Girl I Loved Long Ago."

The popular vaudeville trio, Rose Brothers and Nelson, are making a big hit with the beautiful story song, "Because You Were An Old Sweetheart of Mine," by Robinson and Rose.

Edna May Whitcomb is singing Oscar Hammerstein's dashing song, "There is But One New York."

Frank Adams, of Frank Adams' Minstrels, is meeting with great success introducing the following song hits: "Under Southern Skies," "Sweet Clover," "My Sunny Sue," "The Curse of a Pretty Face" and "The Girl I Should Have Married Long Ago."

Smith O'Brien, starring in The Game Keeper, is featuring two songs by Heelan and Helf, "Since Sally Left Our Alley" and "Every Man's a Volunteer.'

Ollie Spencer is singing "Let Love Decide," the love song written by the Countess Jeneppe.

George Rosener, in The Great Game at Third Avenue Theatre this week, is getting several encores at the opening of the first act when he sings "Sadie Green," the waltz song.

Frank Hanley is one of the many prominent singers who sees a good thing in the latest ballad, "Dear Rosalie."

Edith Laurie is rehearsing "Oh, Miss Josie." She will shortly introduce it in her specialty.

MATTERS OF FACT.

Viola Fortescue (daughter of G. K. Fortescue) is disengaged. She has been quite successful in a number of plays. She was with Mr. and Mrs. Russ Whytal in For Fair Virginia, playing Nell Esmond, Lady Windeman, Polly Eccles in Caste, and other important roles.

John B. Bissinger has thoroughly redecorated, renovated and changed the Opera House at Columbia, Pa., having leased this theatre for a term of years. A new stock of scenery has been installed and every convenience added to the theatre. Situated within a radius of 25 miles from Reading, Harrisburg, Lancaster, and York, the location of this theatre with a drawing population of 25,000 makes Columbia an excellent point for attractions to play.

The Game Keeper company (Eastern) opened at Marion, Ind., Aug. 27, Smith O'Brien heading the organization. The play did an excellent business.

Katie Emmett, in her original production, Waifs of New York, opened her season at Anderson, Ind., with excellent success. In honor of the fact of Miss Emmet being a member of the Elks, the local lodge turned out in attendance, the officers occupying boxes.

Maude Knowlton is successfully playing the lead in The Evil Men Do.

John M. Byrne, who is at Cape Cottage Theatre, Portland, Me., is open for offers. He can be addressed THE MIRROR.

Charles E. Helm has several emotional dramas which he will let on royalty. He may be addressed at 29 South Maine Street, Dayton, O.

The Great Lafayette company was called for rehearsals the past week at the Fulton Street Theatre, Brooklyn. The various departments reporting at different hours.

Local managers are endorsing the high quality of merit attained by the E. V. Phelan Stock companies' productions, which company is managed by Ralph A. Ward.

The Ted E. Faust Minstrels, under the management of J. G. Cunningham, is playing to big business everywhere. The first part has caught on and is creating considerable favorable comment.

Asa Lee Willard has scored a hit as John Storm in The Christian, which company is to play the West and South. The company played Denver, Col., last week.

Julia Varney, who is now appearing in vaudeville with Charles Bradshaw, is open to responsible offers for the coming season. Miss Varney has had good stock experience, filling two seasons in New Orleans and playing the past Summer at the Teck Theatre, Buffalo, and is a versatile character actress.

Sept. 17 to 19 is open at the Park Theatre, Manchester, N. H., to a first-class attraction.

All the novel and new features of Robie's The Knickerbockers, which created most pleasing comment, have been duly protected by letters of patent, and any infringements will be summarily dealt with by owner, Louis Robie. The Knickerbockers, in their new dress, have proven a big winner thus far this season.

The controversy over the lease of the Opera House, the old theatre at Kokomo, Ind., has been settled, Havens and Helmick, of the Sipe Theatre, having been given the exclusive management. The house will play burlesque, vaudeville, melo-drama, and repertoire, but will not be opened in competition with the new theatre.

Sousa's Band is now engaged in a short Fall tour, which embraces the Fall Festival at Cincinnati, the Indiana Fair at Indianapolis, the band's twenty-third semi-annual visit to Chicago, and the Pittsburgh Exposition. The first New York concert will be given Sunday evening, Oct. 4.

Fred Green, and not Warren Ferguson, is agent for George Samuels' Looking for a Wife.

Lottie Gilson and Billy Hart were at Morrison's Theatre, Rockaway Beach, week of Aug. 31, instead of at Atlantic City. Miss Gilson is at Pearl Rivers on business this week.

Lucia Moore, who has achieved success as a stock leading woman, is open to offers for the coming season. She should be addressed at 245 West Twenty-third Street.

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Open time in Carnival Week, Sept. 22-24, can be had by communicating at once with Manager J. F. Given, Powers' Grand, Decatur, Ill.

Elizabeth Morgan, a character woman whose work has always merited and received the highest praise, is now open to offers. Miss Morgan has been with the Castle Square Theatre Stock and many other high class organizations.

CUES.

Montgomery and Stone, the comedians of The Wizard of Oz, and Anna Laughlin, the leading woman, played last week at the Montauk Theatre Brooklyn.

F. Percival Stevens arrived from London last Tuesday on the *Statendam*. Mr. Stevens will stage Viola Allen's production of Twelfth Night.

Mildred Holland opened her season of ten weeks in The Lily and the Prince last Tuesday night in Plattsburg, N. Y. Later in the season she will create the role of Catherine the Great, of Russia, in her new play, The Triumph of an Empress.

Grace Freeman will create the prima donna role in a new comic opera, to be produced in New York in November.

Owing to the heir of Sir William Young, who wrote Jim the Penman, objecting to the character of Captain Redwood appearing in Raffles, the play in which Kyrle Bellew is to star, the name of the character has been changed to Captain Bedford. The character is the same, this being done to escape possible suit.

William Faversham and Julie Opp (Mrs. Faversham) will appear in Herod in the Spring in New York.

Giacomo Puccini has almost entirely recovered from the accident sustained by him last Spring, and expects to finish his new opera, Madame Butterfly, in a few weeks. He will attend the production of his opera, Tosca, at the Opera Comique, Paris.

Last Monday, Labor Day, the production of The Evil Men Do at the American Theatre was hindered by a strike of the choir boys who take part in the play. There was some trouble before matters were ironed out.

Kyrle Bellew arrived in New York last Monday on the *Etruria*.

Edward Ledger has consented to become the treasurer for a fund for John Billington. Mr. Billington is seventy-six years of age and in ill health.

A man said to be Junie McCrea was taken to Bellevue Hospital, New York, last week, where he was said to be suffering from alcoholic mania.

A judgment for $390, part of an unpaid flower bill, was obtained by Charles Thorley, florist, against Florence Ziegfeld recently in the City Court, New York.

A son was born to Mrs. W. L. Reir, daughter of the manager of the Opera House at La Grande, Ore., on Aug. 29.

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The song was completed, ready to submit to the singer, when news came of the death of the great genius, Helena Mora, who had been anxiously awaiting the arrival of the manuscript copy of the new song, which she would have undoubtedly made famous.

When the news came of the death of the great artist, Mr. Feist carefully locked the manuscript of the song in the safe, and no one has been permitted to hear it since. Last week, however, several of Mr. Feist's intimate friends persuaded him not to hold the song any longer, but to put it on the market at once, and then see who would be the SOME ONE to sing the song that was written for Helena Mora.

Mr. Feist will not even offer a suggestion as to whom he thinks should first introduce the song. The song is now in press and ready for one and all alike, and it rests with "SOME ONE" to be the first to sing the song that will make some singer "greater."

Only those who ask for this song SPECIALLY will receive it, for Mr. Feist has given orders to his entire staff not to suggest it to any one, or "play it over" for them, unless they specially request to hear "Peggy Mine," which, by the way, is the title of the song which SOME ONE will sing, and if that SOME ONE is not a great singer now, he or she will be.

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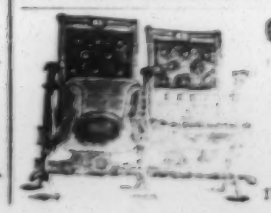

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